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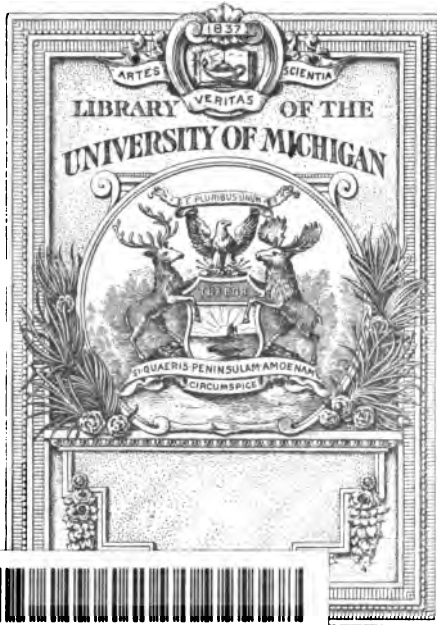
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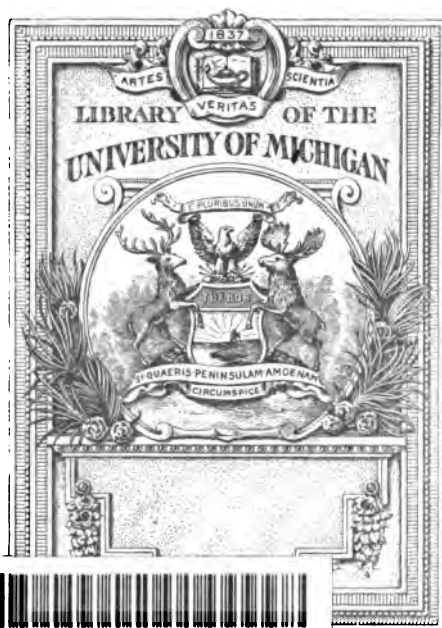
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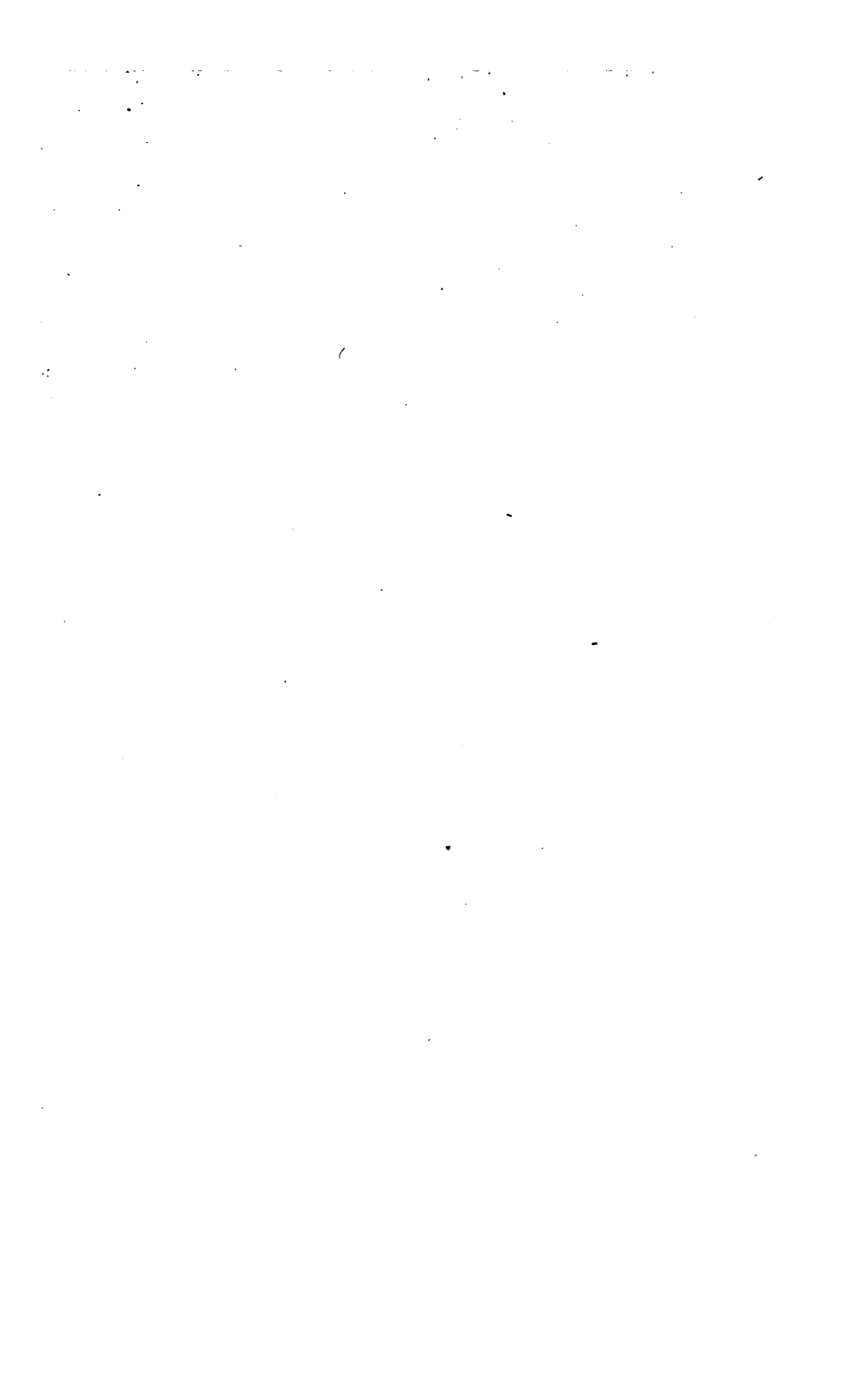
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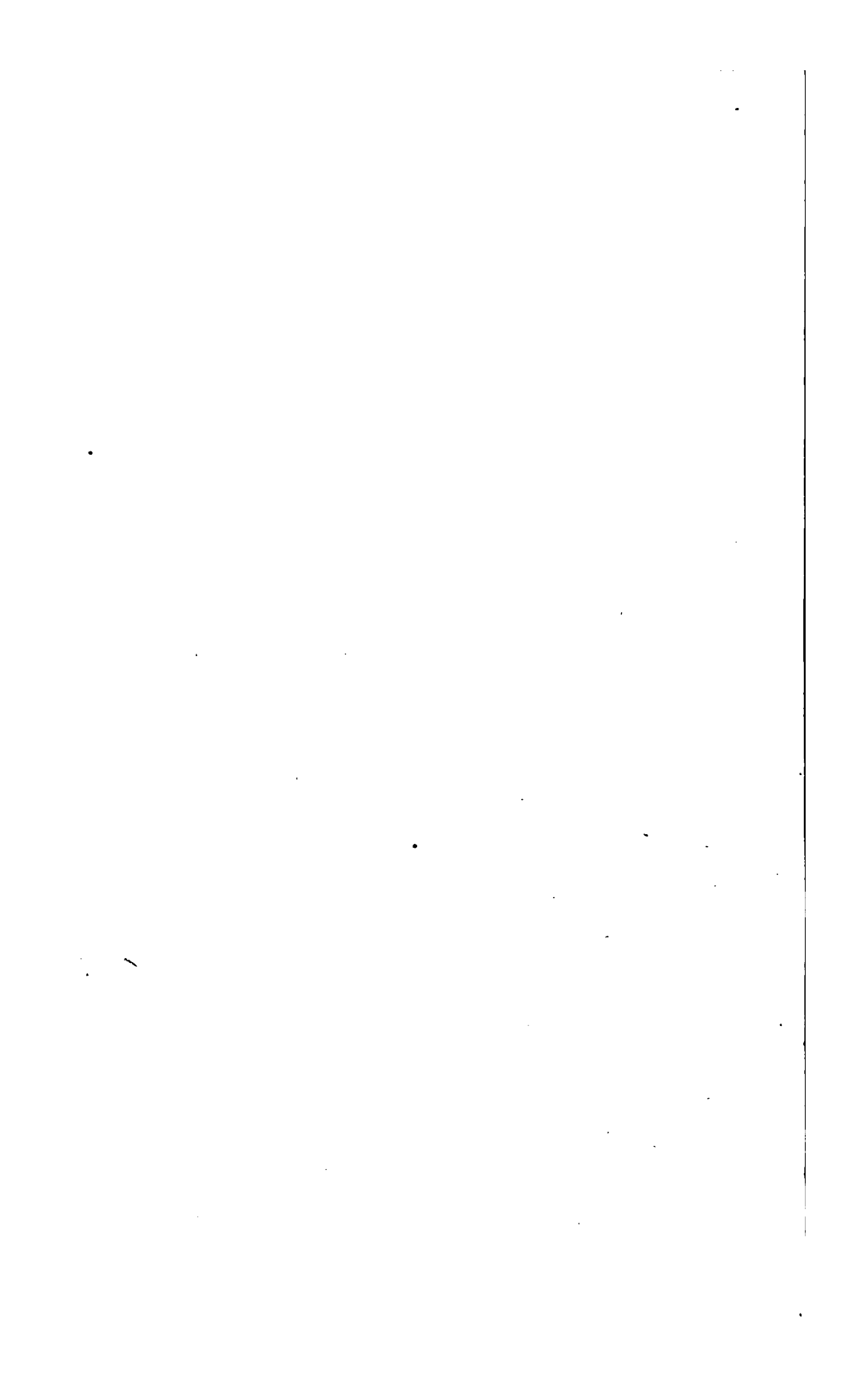
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THE
CLASSICAL JOURNAL:

FOR

MARCH AND JUNE, 1825.

VOL. XXXI.

ὦ φίλος, εἰ σοφὸς εἶ, λάβε μ' ἐς χεῖρας· εἰ δέ γε πάντα
Νῆϊς ἔφυς Μουσέων, ῥήψον ἂ μὴ νάεις.

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1825.

The Numbers are regularly published on the first of April, July, October, and January. Subscribers may, therefore, have them with their Reviews and Magazines, by giving a general order to their Booksellers.

The former Numbers may now be had of all the Booksellers, Price 6s. each ; or in complete sets.

Articles are requested to be sent one month at least before the day of publication, directed to the Printer, Red Lion Court.

ERRATA IN NO. LX.

Page 338. line 10. for *tepes* read *sepes*.

332. 20. — *prudent* — *pudent*.

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THE
CLASSICAL JOURNAL;
N^o. LXI.

MARCH, 1825.

PHILELPHI EPISTOLÆ.

THE age of Latin poetry is now passed, and even prose is no longer used as the channel for conveying information or amusement, but confined to the disquisitions of commentators, and school or college exercises. Nor have the taste and opinions of mankind suffered a revolution less violent; for we are now as loud in our censures on the modern Latinists, as our forefathers were profuse in showering their encomiums on them. It is but lately, within the last century, that the general voice has assented in this outcry; for although Latin had long ceased to be used in writing, the works of the moderns in that idiom were studiously and assiduously read and imitated by many of the best poets of Italy, and of our own country, amongst whom we may specify no less names than Dryden, Pope, and Parnell; the latter of whom confessedly borrowed many of his pieces from the modern Latinists; and the obligations of Dryden and Pope are not less observable to those who have spent any time on the study of these writers. Our contempt for the imitators of Augustan eloquence may be easily traced to a petulant critique, written by Boileau, which, with a show of wit and reason, contained little but shallow argument, and evinced a very narrow and confined view of the subject. And this has too often been the case with great men, that they mislead and dazzle the world by the excess of their own radiance. From a wish to appear singular, and holding opinions different from the rest of mankind, they strike out into a new path, reckless of its ruggedness and difficulties, because conscious that they have powers sufficient to surmount it by some means or other, and perfectly assured that they will have an abundance of followers to hang on their steps, and shelter

themselves under the greater brilliance of their glory. But we are inclined to think that the notions usually entertained of modern Latin are unjust or mistaken, and shall endeavor to show their fallacy, by considering the advantages which literature and arts in general have received from the exertions of those men, who wrote in the language of ancient Rome, their own individual merits as writers, and the curiosity of their compositions, as far as regards a knowledge of the progress of literature through Europe.

As the dark and dense clouds which had overshadowed Europe throughout that period, which we denominate the dark ages, were gradually melting away, and as learning was making its earliest struggles towards rousing itself from the tomb, where it had so long lain in torpor and obscurity, Italy was the first to acknowledge the influence of the electric shock. Previous to that time, the popular tongue used in conversation over the greater part of the Continent, was a sort of dog Latin, mixed up and contaminated with the provincial dialects of the respective countries, and which was now softening down by little and little, and taking the visible form of an independent and original language. But as these dialects grew from their infancy to sturdy and robust manhood, the Latin tongue was still maintained for writing, and through this all the knowledge of the time was conveyed. Priests, poets, philosophers, historians, physicians, diffused the result of their labors through the world in the language of ancient Rome. Italy alone may be thought an exception; for the language of this country, if we allow the received opinion of its origin, would appear to have leaped at once from the cradle to maturity. But Italian, such as it is spoken and written at the present day, is of much greater antiquity, than usually considered. It is attested by Formerio, that there is at Ravenna an instrument, written in the time of the Emperor Justinian, in the present language of Italy. Costantino Porforigenito, in his own time, about the year 910, applies to each of the cities Benevento and Venice, the epithet "*città nova*." And in the time of Frederic the Second, the people of Naples used to sing the following chaunt:—

"Benedittu, laudatu e santificatu lu Patre;
Benedittu, laudatu e santificatu lu Filiu;
Benedittu, laudatu e santificatu lu Spiritu Santu."

This is the existing dialect of Calabria, and is agreeable to their present pronunciation, as they usually change *o* into *u*, and *i* into *e*. Considering then the Italian of this early

origin, of which it undoubtedly is, we need not be surprised that in the latter end of the thirteenth century, when many countries of Europe had scarcely any language which they could call their own, such a poem as the "*Divina Comedia*" of Dante was produced; a poem which we still gaze upon with admiration, whether we consider its high poetical merits, or the strength and purity of its diction; and which evinces that the language was at that time so formed and settled, that it has received but few alterations during the lapse of above four hundred years, between that age and the present. But the little roughness and few traces of barbarism which we meet with in Dante, were polished down in the next century by Petrarca and Boccaccio; and these two authors brought the language of Italy to that elegance and perfection which it retains at the present day, and which has never been surpassed. In the fifteenth century, Boiardo, Pulci, and Ariosto wrote; and after this, the world was deluged with swarms of Latin poets, who took their lead from Italy, and spread from thence into Germany, France, Holland, &c.; and in this language most works of arts, science, and polite literature, were composed during this and the following century. And, indeed, all these men, Dante, Petrarch, Boccaccio, &c., used the Latin tongue for those of their works which they considered of the greatest importance, in which all their philosophical and philological treatises were written.

It may appear strange that the earliest work of great note, written in Italian, should be a poem, that of Dante; that he should be followed by another great poet, Petrarca; and that the earliest prose work of fame should be the *Decameron* of Boccaccio, which was composed in the century subsequent to that in which the "*Divina Comedia*" was written. But poetry in all countries has taken the precedence of prose. Homer flourished about two hundred years after the arrival of Cadmus in Greece, which, according to Sir Isaac Newton's chronology, was B. C. 1045. The earliest prose writers amongst the Greeks, were Pherecydes of Syrus, and Cadmus of Miletus, who lived, according to Pliny, during the age of Cyrus, king of Persia, at least two hundred and fifty years after Homer. And this might also be proved to have been the case with Roman learning; for the earliest specimens of their literature, the Sibylline oracles, were in verse.

From the cursory sketch which we have given, there will not appear any cause for our wonder that the Italian tongue should have risen at so early a period in the history of Europe to the perfection to which it attained, as it is evident that its origin is

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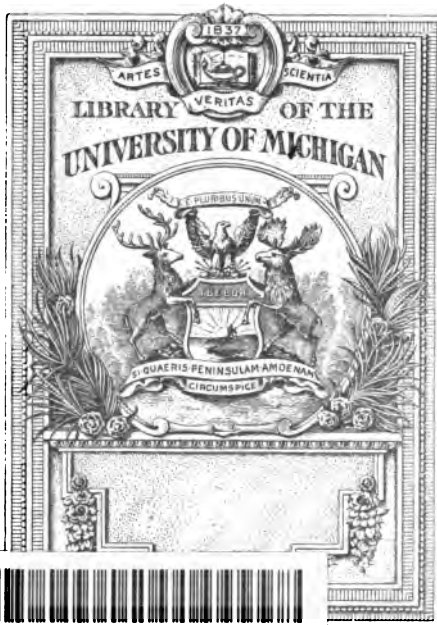
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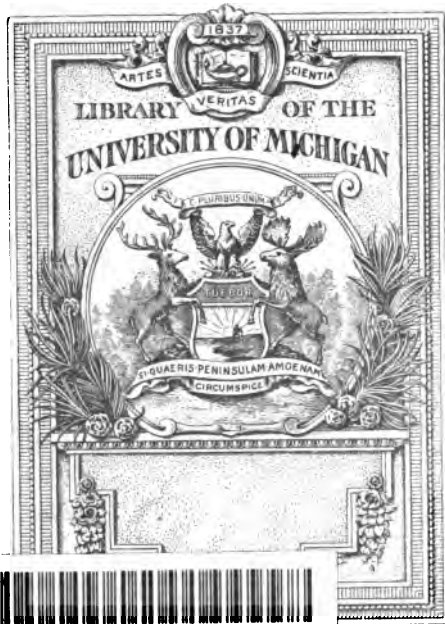
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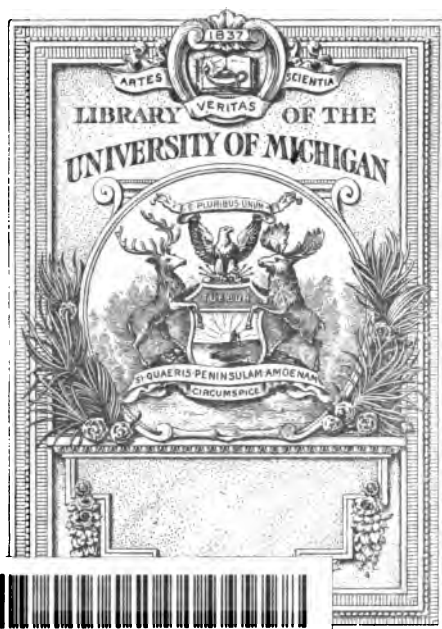
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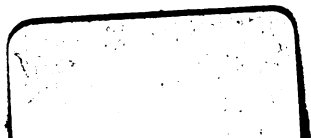
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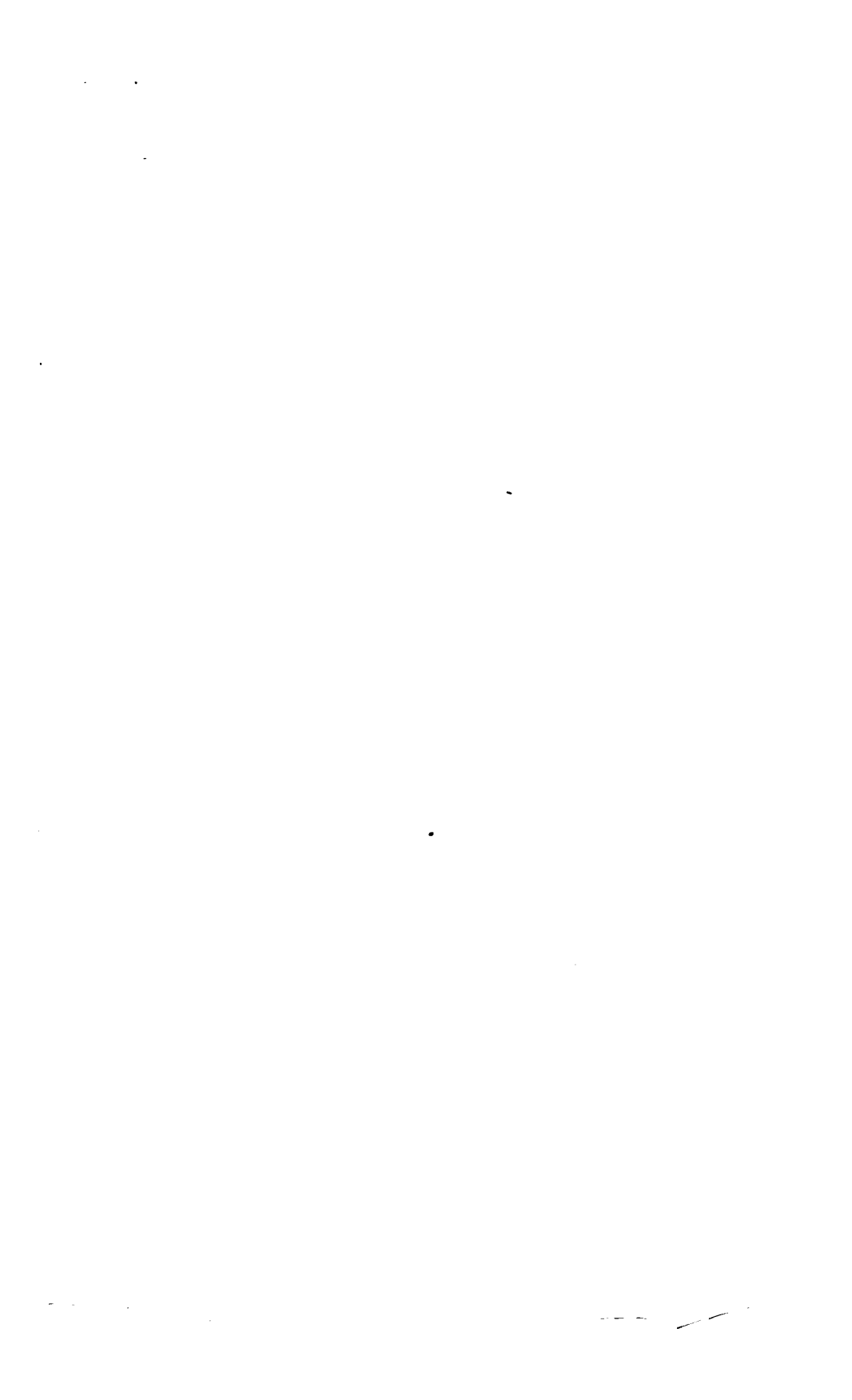
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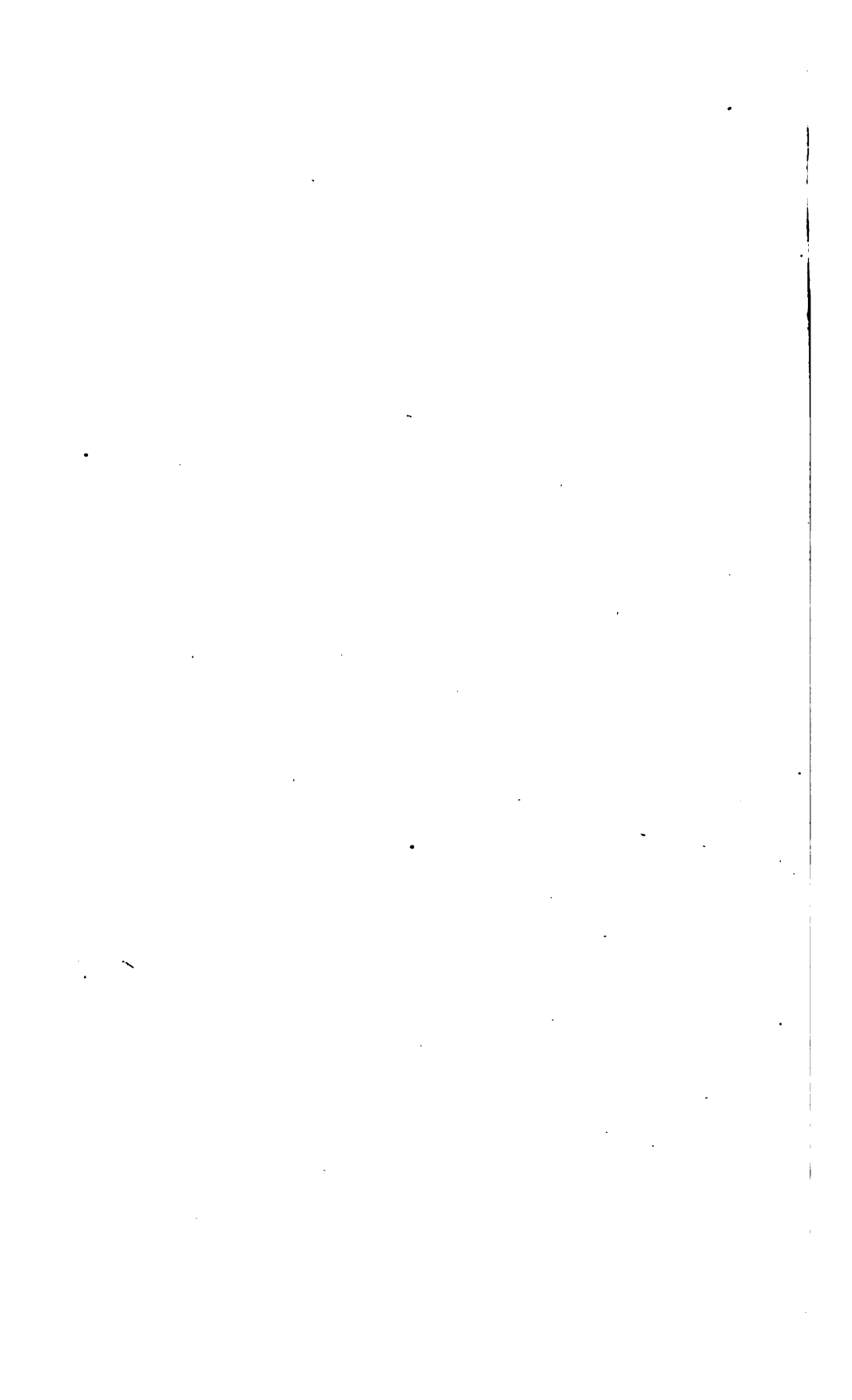
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1825.

Quare ad cæteros, quos habes doctissimos disertissimosque viros accessisse audio Theodorum Gazen, non possum equidem non lætari, tibi que plurimum gratulari. Habes enim virum quo nemo est in universo Græcorum genere neque doctior, nec eloquentior, nec modestior. Et is est profecto, ut mea fert opinio, talis tantusque vir, ut nihil ex eo sis in omni politiore disciplina desideraturus. Humanitate vero cæterisque virtutibus quantum valeat, jam liquido potuisti ex ejus consuetudine cognoscere. Tuæ autem benignitatis fuerit, ita istum tractare atque diligere, ut eos soles, quos maximi ducis. Nam quicquid in eum beneficii contuleris, et bene et honorifice abs te locatum brevi intelliges. Vale, rex optime. Ex Mediolano, viii. Kal. Octob. mcccclvi.

We will now give a specimen of our author's light and festive strain.

Franciscus Philelphus Joannino Barbato S. D.

Quantum videre videor ridiculo tibi sum. Nam meos carminum libros toties repetitos restituere mihi negligis. At ego mihi verba dari longius certe non patiar. Turpissimum enim est Franciscum Philelphum imberbem duci a Joannino barbato. Itaque aut rem mihi meam restitue quamprimum; aut ubi ita malis, tibi litem apud principem paratam esse intellige. Nam quum alios ridere nunquam consuevi, rideri ab aliis nolo. Vale. Mediolani, viii. Kal. Aug. mcccclx.

Philelphus, like many other men of genius, died in extreme poverty, so much that his very bed and the furniture of his house were sold to pay the expenses of his funeral. But two years before his death, he thus writes to one of his friends.

Ago nunc ætatis annum quintum et septuagesimum; cras initurus pro divina benignitate septuagesimum sextum. Itaque sarcinulas meas colligere incipio. Nescio enim quamdiu sim futurus in vivis. Cum aliæ mihi divitiæ nullæ sunt, quas relinquam liberis meis, non parum me fecisse existimabo, si hos et literis locupletabo et libris.

We would willingly extract more copiously from this entertaining writer, but we fear that we have already exceeded our limits. Indeed it will scarcely be fair to appreciate our author's merits from the extracts we have given; for although we have endeavored to vary them as much as possible, and select those which have the most prominent features of thought, style, or delineation, were we to give our readers a faithful idea of the work before us, and its real value, we must go on quoting without end. For there are so many circumstances, stories anecdotes, and tales, and those too which we principally wished to mention, so intertwined with one another, that we found it impossible to remove one stone, without pulling down the whole fabric on our heads; we must have gone on transcribing page after page, until we had produced a new edition, instead of a critical notice. And we are conscious that the examples we have given have lost half of their beauty, by being transplanted from their native soil into our pages, as the rose

when it is plucked from its surrounding foliage, or the diamond from the ring in which it is set. To the historian these volumes are perhaps invaluable : he will find much information scattered throughout them, which will illustrate the great historical events of the period ; and he will receive them from a man, who was an active and moving principle of the great machine of government, a statesman, a soldier, and an ambassador : they will come to him as the unbiassed opinions of the private man, divested of the feelings of party spirit and court policy, and written in the sacred and open-hearted confidence of private correspondence. Nor are they less worthy the attention of the politician, as he will see the secret springs of governments, and their motions, during one of the most troubled periods of Italian history : he may see how their influence acted, and how their vigor was kept up in these early times ; he may draw the parallel between those days and these—and he will find how little the principles of politics have altered. To the antiquarian we promise ample food for his researches ;—the customs, habits, and manners of society, public and private, are here depicted in living portraits, and faithful colors. To the philosopher we promise gratification—to the general reader, amusement. Let not the learned despise the book, because they may meet with a few barbarisms, or occasional inelegant expressions ; but rather let them remember that no form is perfect—that the fairest complexion may have its moles, and the best figure its little blemishes. Let them remember the difficulties, the labors that were to be encountered in those times in rising even to tolerable knowledge in classic literature ; and then they will rather wonder at the effort of genius, which has produced such general beauty, than reject it, because it is not all excellence. Above all, let them recollect the benefits which they owe to these men ; how they have facilitated their classical studies ; how their giant frames have burst through the thickets which entangled the road to heathen learning, and which, had it not been for their exertions, would probably have remained in wild and impenetrable luxuriance at this day : and this recollection, if they are determined not to praise, may at least teach them not to censure. Here then let us close the book—but not for ever. We have brushed the dust from his name, and we hope to see it live in brightness. We have found his relics, as they mouldered away to the dust from whence they sprung ; and we have built him up a monument, where we trust he may live enshrined for ages yet to come. We have poured our libations on his manes, and richly and gloriously have they repaid our sacrifice.

NOTICE OF
PROFESSOR COUSIN'S *Edition of the third, fourth,
 and fifth Books of PROCLUS on the Parmenides of
 Plato. 8vo. Paris, 1823.*

THE three books, with which the learned Professor has now favored the public, are replete with information of the most interesting nature to the Platonic reader. The development in particular, in the fifth book, of the method of reasoning invented by the Eleatic Zeno, and which Plato employs in the *Parmenides*, is no less novel than important; and that the readers of the Classical Journal, who may not have this work in their possession, may be convinced of the truth of this remark, the following elucidation of that method from Proclus is subjoined.

Two hypotheses being laid down, viz. *if a thing is*, and *if it is not*, each of these may be tripled by considering in each *what happens, what does not happen, what happens and at the same time does not happen*: so that six cases will be the result. But since, *if a thing is*, we may consider itself either with respect to itself, or itself with respect to others; or we may consider others themselves with respect to themselves, or others with respect to that thing itself; and so likewise if a thing is not: hence the whole of this process will consist of eight triads, which are as follow:—1. *If a thing is*, what happens to itself with respect to itself, what does not happen, what happens and at the same time does not happen. 2. *If a thing is*, what happens to itself with respect to others, what does not happen, what happens and at the same time does not happen. 3. *If a thing is*, what happens to others with respect to themselves, what does not happen, what happens and at the same time does not happen. 4. *If a thing is*, what happens to others with respect to that thing, what does not happen, what happens and at the same time does not happen. And the other four, which are founded on the hypothesis *that a thing is not*, are to be distributed in exactly the same manner as those which have just been enumerated. Such (says Proclus) is the whole form of the dialectic method, which is both intellectual and scientific; and under which those four powers, viz. those of *definition, division, demonstration, and analysis*, receive their consummate perfection.

In the *first* hypothesis, therefore, of the *Parmenides*, Plato considers *what does not follow to the one*, or the ineffable principle of things considered with respect to itself, and to others. In the *second*, *what does follow*. In the *third*, *what follows and at the same time does not follow*. And this forms the first hexad. But in the *fourth* hypothesis, he considers *what follows to others with respect to themselves*, and *what does not follow*, what follows and at the same time does not follow. In the *fifth*, *what follows to others with respect to the subject of the hypothesis, what does not follow, what follows and at the same time does not follow*. And so two hexads, or four triads, are by this mean produced from the five hypotheses, *if the one is*. And the reader will easily perceive how each of the other four, which suppose *the one is not*, may form a triad: so that these four triads in conjunction with the preceding four, will give the whole Eleatic or dialectic method complete. It is likewise requisite to observe, that the four latter hypotheses by taking away *the one*, entirely subvert all things, both such as truly are, and such as subsist in *generation*, i. e. *in becoming to be*, and show that no being can any longer exist. *The one* therefore, or the great first cause of all, being admitted, all things subsist even to the last hypostasis; and this being taken away, essence itself is immediately destroyed.

Proclus observes, "that the difficulty of this dialectic method in the use of it is evident from this, that no one posterior to Plato has professedly written upon it; and on this account (says he) we have endeavored to illustrate it by numerous examples." One of these examples, which I conceive to be a most happy and important specimen of this method, is as follows:

If providence is, there will follow to itself with respect to itself, the beneficent, the infinitely powerful, the efficacious; but *there will not follow*, the subversion of itself, the privation of counsel, the unwilling. *That which follows and does not follow is*, that it is one and not one.¹ *There will follow to itself with respect to other things*, to govern them, to preserve every thing, to possess the beginning and the end of all things, and to bound the whole of sensibles. *That which does not follow is*, to injure the objects of its providential care, to supply that which is contrary to expectation, to be the cause of disorder. *There will*

¹ Because under the one first providence, there are other providential powers, according to the Platonic theology, that energeise ministrant to it.

follow and not follow, the being present to all things, and an exemption from them; the knowing and not knowing them: for it knows them in a different manner, and not with powers co-ordinate to the things known. *There will follow to other things with respect to themselves*, to suffer nothing casually from each other, and that nothing will be injured by any thing.¹ *There will not follow*, that any thing pertaining to them will be from fortune, and the being unco-ordinated with each other. *There will follow and not follow*, that all things are good: for this will partly pertain to them, and partly not.² *To other things with respect to it* there will follow, to be suspended from it, and on all sides to be guarded and benefited by it. *There will not follow*, an opposition to it, and the possibility of escaping it. *For there is nothing so small that it can be concealed from Providence, nor so exalted that it cannot be vanquished by it.* *There will follow and not follow*, that every thing will participate of Providence: for in one respect all things partake of it, and in another not of it, but of the good which is imparted to every thing from it.

But let Providence not have a subsistence, again there will follow *to itself with respect to itself*, the imperfect, the unprolific, the inefficacious, a subsistence for itself alone. There will not follow, the unenvying, the transcendently full, the sufficient, the assiduous. There will follow and not follow, the unsolicitous, and the undisturbed: for in one respect these will be present with that which does not providentially energise, and in another respect will not, in consequence of secondary natures not being governed by it. It is also evident that there will follow *to itself with respect to other things*, the unmingled, the privation of communion with all things, and the not knowing any thing. There will not follow, the assimilating other things to itself, and the imparting to all things the good that is fit. There will follow and not follow, the being desirable to other things: since this in a certain respect is possible, and not possible. For if it should be said, that through a transcendency exempt from all things, it does not providentially energise, nothing hinders but that it may be an object of desire to all secondary natures; but yet considered as deprived of this power, it will not be desirable. *To other things with respect to themselves* there will follow, the unadorned, the casual, the indefinite in passivity, the

¹ Because the existence of Providence being admitted, *apparent* injury terminates in *real* good.

² For what is *evil* to a part, is *good* to the whole.

reception of many things adventitious in their natures, and the being conducted in a confused and disorderly manner. There will not follow, an allotment with respect to one thing, a distribution according to desert, and a subsistence according to intellect. There will follow and not follow, the being good: for so far as they are beings, they must necessarily be good; and yet, Providence not having a subsistence, it cannot be said whence they possess good. But to other things with respect to Providence there will follow, the not being passive to it, and the being unco-ordinated with respect to it. There will not follow, the being measured and bounded by it. There will follow and not follow, the being ignorant of it: for it is necessary they should know that it is not, if it is not. And it is also necessary that they should not know it: for there is nothing common to them with Providence.

I shall now proceed to compare the three books of this work published by the Professor with those of the Harleian manuscript; noticing the difference in the text of the one from that of the other, wherever the discrepancy is important; and adding such conjectural alterations of my own as appear to me to be real emendations. In p. 1, therefore, Proclus observes, that Parmenides interrogates Socrates about the hypostasis of forms or ideas, in order that he may know, *εἴτε δοξαστικῶς ἔχει περὶ αὐτὰ ὁ Σωκράτης ἐξ ἀλλοτριῶν ναμάτων πεπληρωμένος, εἴτε νοερῶς αὐτὸς εαυτὸν ἐπὶ τὴν τοῦτο θεῶν ἀνεγείρας καὶ κατὰ νοῦν ἐνεργήσας καὶ θεασάμενος πρὸ τῶν κατεταγμένων μονάδων τὰς ἐξηρημένας, καὶ πρὸ τῶν μετεχομένων τὰς ἀμεθεκτοὺς*. In this passage, for *ναμάτων*, which is also the reading of the Harleian Ms., I substitute *νοημάτων*, and for *τοῦτο θεῶν, τούτων θεῶν*; for *ἐξ ἀλλοτριῶν νοημάτων* is a very common mode of expression with Proclus, and appears to me to be much more appropriate, in this place, than *ἐξ ἀλλοτριῶν ναμάτων*. For then what Proclus says will be in English: "Whether Socrates was doxastically affected about ideas (or had nothing more than a mere opinion respecting them), being replete with conceptions on this subject foreign to the truth, or whether he intellectually excited himself to the survey of these, energising according to intellect, and beholding exempt prior to co-arranged monads, and imparticipable monads¹ prior to such

¹ In the Platonic philosophy, *imparticipable* monads are such leading natures as are not consubsistent with beings inferior to themselves. Thus *imparticipable* intellect is that intellect which is not consubsistent with soul, but produces that intellect which soul participates; and so in other instances.

20 Notice of Prof. Cousin's *Proclus*, &c.

as are participated. In p. 5, Proclus commences an elaborate and admirable discussion about the existence of ideas, considered as subsisting in the intellect of the Maker of the universe, and as the paradigms of all sensible forms; and in order to prove the necessity of their existence, he demonstrates, in the first place, that the world is not self-subsistent; because in things self-subsistent it is the same thing which generates and is generated; so that what is self-subsistent will be entirely impartible. But the world is not a thing of this kind; for every body is divisible, and is therefore not self-subsistent. He adds, that every thing self-subsistent is self-energetic: for by a much greater priority that which generates itself, is naturally adapted to energise to itself (i. e. to have an energy directed towards itself). After this, in p. 6. l. 2, he observes: ο δε κοσμος ουτος ουκ εστιν αυτοκινητος, σωματικος ων. ουδεν γουν των σωματων ολως αμα και κινεισθαι και κινειν πεφυκεν, ουδε γαρ αμα ολον εαυτο θερμαινειν και υφ' εαυτου θερμαινεσθαι. In this extract, for ολως, the Harleian Ms. has rightly ολον, as is evident from what follows after this word, which, thus amended, will be in English: "But the world being corporeal is not self-motive. No body, therefore, is at one and the same time naturally adapted to move and to be moved according to the whole of itself: for neither at one and the same time can the whole of it heat and be heated by itself." Afterwards Proclus investigates whether the cause of the world produced it *κατα προαιρεσιν και λογισμον according to deliberate choice and a reasoning process, η αυτω τω ειναι, or by his very being*. And he observes, that if he produced the universe from deliberate choice, his productive energy (ποιησις) will be unstable and dubious, and will subsist differently at different times (και αλλοτε αλλως εχουσα).

P. 10. l. 5. Ειτα η μεν μερικη ψυχη δυναται τουτων των φαινομενων τελειοτερον τι και ακριβεστερον απογενναν, και θεωρειν εν εαυτη και σφαιραν ακριβη, και κυκλον, και καλον και ισον, και εκαστον προβαλλουσα των ειδων η δε του παντος κοσμου και των φαινομενων, καλλιον ουτε γενναν ουτε οραν δυναται, και πως ο μεν του παντος εστι δημιουργος· η δε μερους του παντος; η γαρ μειζων δυναμις τελειοτερων εστιν οιστικη, και η αυλοτερα κινήσεις κρείττονων εστι θεωρηματων θεωρος. Such also is the reading in the Harleian Ms. of this passage. But for ειτα, in the beginning of it, I read Ει αρα. And instead of η δε του παντος κοσμου, it is requisite to read η δε αιτια του παντος κοσμου. In the last line likewise, for η αυλοτερα κινήσεις, it appears to me to be necessary to read η αυλοτερα νησις. For then what Proclus says, will be in English: "For if a partial soul [such as ours] is able to generate something more perfect

and more accurate than the phænomena, and to behold in itself the accurate sphere and circle, the accurately beautiful and equal, and to produce from itself every form; but the cause of the whole world, and of the phænomena, is neither able to generate, nor to perceive any thing more beautiful [than sensible objects]: how is it, that the one is the Demiurgus of the universe; but the other of a part of the universe? For a greater power is the prolific cause of more perfect natures, and a more immaterial intelligence is the contemplator of more excellent spectacles." P. 11. l. 7. ἡ ἀρα νοῦς ἐστὶν αἰτιός, ἡ καὶ συντάξει πάντα ἀλλήλοις· ἡ γὰρ δημιουργὸς τοῦ παντός, τὸ δὲ πᾶν ποικίλον ἐστὶ, καὶ οὐ τῆς αὐτῆς μετέχει τὰ μέρη πάντα καὶ ἀξίας καὶ τάξεως· τίς οὖν τὴν ἀξίαν αὐτῶν μετρών ὁ ὑποστήσας αὐτά; Here in the beginning of this extract, for ἡ ἀρα, the Harleian Ms. has rightly εἰ ἀρα, and in ἡ καὶ συντάξει the same Ms. very properly omits ἡ. And in the third place, for ἡ γὰρ δημιουργός, the Harl. Ms. has also rightly εἰς γὰρ δημιουργός. The passage, therefore, thus amended, will be in English: "If, therefore, intellect is the cause [of the world], and co-arranged all things with each other; (for the Demiurgus of the universe is one, but the universe is various, and all the parts of it do not participate of the same dignity and order,)—this being the case, who is it that measures the dignity of them, except the power that gave them subsistence?"

T.

NOTICE OF

The WONDERS of ELORA; or, the Narrative of a Journey to the Temples and Dwellings excavated out of a mountain of granite, and extending upwards of a mile and a quarter, at Elora, in the East Indies, &c. By J. B. SEELY, Captain in the Bombay Native Infantry, and late in the military service of His Highness the Rajah of Nagpour. 8vo. pp. 536. 1824.

THE temples of Elora had been visited by several, and an essay on them appeared in the Asiatic Researches; but Captain Seely is the first person who encountered the dangers of such an attempt, and introduced them to his countrymen at home. His journey, not to be followed on the despicable little maps of which Bryant complains, was made, in 1810, by the

route of Panwell, Karli, Poona, Seroor, Ahmed-nuggur, and Toka, to Elora : but as the journey consists principally of personal narrative, we shall step at once to his arrival at that wonderful scene.

On a close approach to the temples (he says), the eye and imagination are bewildered with the variety of interesting objects that present themselves on every side. . . . Conceive the burst of surprise at suddenly coming upon a stupendous temple, within a large court, hewn out of the solid rock, with all its parts perfect and beautiful, standing proudly alone upon its native bed, and detached from the neighboring mountain by a spacious area all around, nearly 250 feet deep, and 150 feet broad : this unrivalled fane, rearing its rocky head to a height of nearly 100 feet ; its length about 145 feet, by 62 broad ; having well-formed doorways, windows, staircases to its upper floor, containing fine large rooms of a smooth and polished surface, regularly divided by rows of pillars : the whole bulk of this immense block of isolated excavation being upwards of 500 feet in circumference, and, extraordinary as it may appear, beyond its areas three handsome figure galleries, or virandas, supported by regular pillars, with compartments hewn out of the boundary scarp, containing 42 curious gigantic figures of the Hindoo mythology—the whole three galleries in continuity, enclosing the areas, and occupying the almost incredible space of nearly 420 feet of excavated rock ; being, upon the average, about 13 feet 2 inches broad all round, and in height 14 feet and a half ; while, positively, *above* these again are excavated fine large rooms. Within the court, and opposite these galleries, or virandas, stands Keylas the Proud, wonderfully towering in hoary majesty—a mighty fabric of rock, surpassed by no relic of antiquity in the known world. P. 106-8.

I. Of the great temple Keylas, or Paradise, a methodical description is given, with an accompanying plan. The principal sculptures relate to the abduction of *Sita* ; but as our author has cautiously avoided mythological discussion, it is fair to proceed upon his own ground. Many of them are in a mutilated state, the blame of which is attributed to *Aurengzebe*, who quartered his troops in various temples ; but when it is considered that *repairs* form no part of a Hindoo's devotion, such as contemplate the ravages at a distance will impute some portion of them to TIME.

Sacred caverns are not peculiar to India, but may be found in Greece and other parts of Europe : however, they abound mostly in Asia, and no less than 12,000 occur in the chain of hills which divides India from Persia, in one of which it is supposed that Zoroaster performed his rites. The caves dug in Palestine, above 1200 years before the Christian æra, were not places of worship, but of refuge.¹—The manner in which these

¹ Judges vi. 2.

excavations were performed is unknown, nor perhaps would knowledge render it practicable to the moderns. The stone is so hard that it shivers tools of steel; and they must have possessed instruments of a temper with which we are unacquainted. Many of their temples were, without doubt, shaped from plans, the sections of which resemble those of our modern churches. By time and labor they might have hollowed these mountains; but whence did they obtain their ornaments, their spiral grooves, and their fluted columns?

The principal figures in point of rank, observes Captain Seely, are easily recognised:—*Lakshmi*, the wife of *Vishnu*; patroness of marriage and prosperity; *Raj Janekas*, a mythological character of doubtful origin; with the two contending kinsmen,¹ *Pundoo* and *Couroo*; as the latter often appear here, and are identified with the place, the following history, as given by our author from the *Mahabarat*, or “Great War,”² (an epic poem written by *Vyasa*, about 1390 years before Christ,) may be both amusing and explanatory:

Fabulous History of Elora, or Yeroola.

DHRUTARASS, a blind and holy man, much favored by Bráhma, had a son called *Couroo*, and a brother named *Pundoo*, or *Pandoo*. It was so ordered, that the uncle and nephew were to govern the world; but it happened they could not agree about their respective sovereignties. They were ordered by a vision to settle the dispute by playing a certain game of hazard, and *Pandoo*, the uncle of *Couroo*, lost it. To hide his misfortune, and to obliterate from his mind all ideas of his former power and greatness, he vowed to retreat from the face of mankind, accompanied by his wife *Contee*. After travelling a great distance, they came to this part of India: the retirement of the place was congenial to their heavy sorrows, and here they fixed themselves. In the course of a few years they begat five sons; these were *Yudishteer*, *Bheem*, or *Bhima*, *Urjoon*, or *Urzuna*, *Nacool*, and *Seyhuder*. From a pious motive, and to please the god *Chrisna*, they commenced excavating caverns for religious purposes; and, that the undertaking might appear miraculous and wonderful to mankind, they entreated the god for a night that might last one year, which request was granted. *Bheem*, the second son, was the principal assistant, he being amazingly strong, and eating the enormous quantity of one candy and a half of meat during the day (900 lbs.). When the five brothers had finished their excavations, day broke forth; the brothers were then despatched to propagate the wonder; and millions of people flocked from the farthest parts to behold the mighty and favored family of the *Pandoo*s. Their father, *Pundoo*,

¹ The text, p. 125, erroneously reads *brothers*.

² So Dow, vol. i. p. 2. Captain S. says, *Maha is great*, and *Bharata* was the ancient name of all India, so named from a prince who flourished B. C. 2004.

was removed from this world to a better, for his piety; the sanctity of the brothers, and their supposed influence with the deity, brought over boundless countries and dominion to their sway: in a short period of time they had seven millions of warriors and fighting men, while others were daily flocking to their standard. They then determined to wage war against their relation Couroo, who, from the length, mildness, and virtues of his reign, was universally beloved by his subjects. Even those that had deserted, and had gone over to the five brothers, from a mistaken notion of their being deified heroes, by the great wonders of the cavern being produced in one night, seceded, and joined Couroo, who called together his faithful followers, and found that his fighting men exceeded eleven millions, eager to repel aggression: but the event of the conflict was disastrous to Couroo; for the brothers had found favor with Chrisna (Vishnu), as they had performed great and holy works. So much were they favored, that Chrisna stood before Urzoon while he mounted his charger, and bade him not fear the hosts of Couroo. Thus were the caves of Elora excavated! Visvacarma being the architect employed by the Pandoos. P. 126-8.

If we calmly consider this piece of history, it bears some resemblance to that of Zamolxis and the *Alcmæonida*.¹ One of the reigning family, it should seem, disappointed in his hopes of the succession, retired to a distant province, where he gained the affection of the people by building them a place of worship. He concealed himself in a cave, which he converted into a temple, and, as he died during the progress of the work, his salvation was held to be certain: while his family profited by the reputation of their father's piety, detached many of their cousin's subjects from their duty, and finally dethroned him. *Yudishteer*, the eldest of these brethren, is supposed by Mr. Bentley to have reigned A. M. 2825. It is obvious, however, that these works could not have been completed in so short a time, or by so few hands: those superintended by the Pandöos were probably but a small portion of what our author saw. One thing is evident, they must have been executed in a time of profound peace;² certainly before the Mahometan invasion, and probably before that of Alexander the Great.—In their attainments, the CUTHITE nations form a striking contrast to the rest of mankind: their monuments are ancient, even to obscurity: their arts flourished at the remotest period of history, and have since gradually declined; and something of their fortunes may be attributed to their hereditary pride, founded upon superiority, rejecting improvement, and despising the inventions, as it spurned the dominion, of others.

On each side of the porticoes, in two corners, are figures of

¹ Herod. iv. 95. v. 62.

² See page 119.

sphinxes, similar to those in Egypt; and, what is more curious, they do not occur elsewhere. Our author relates, that during the expedition into Egypt against the French, the Bombay *Siphanees* recognised many of the mythological figures, particularly the bull, and the stone serpent, and exclaimed that the former inhabitants of Egypt must have been Hindoos; some of them, we have also heard, having entered the temple at *Tentyra*, performed their devotions there, expressing much indignation at its being suffered by the natives to decay. Whichever people migrated, the settlers were evidently persons of rank and learning; the Bráhmans most assuredly would never have left their country;¹ and the flight of the SHEPHERDS (the founders of Egyptian mythology), about 1736 years before Christ, is the only event on which conjecture may rest. According to Father Marco, some Egyptian priests had settled at *Tirút*, supposed to be *Tiruhut*, on the borders of Nepaul:² but the following conversation of Captain Seely with a Bráhman at Elora, if not decisive, deserves attention, from a plausible argument against this hypothesis:

As to the temples, he was not certain whether they were all the work of the Pandoos; but it was his firm belief that they assisted in Visvacarma's labors, and that Vishnu favored them with his mighty power. "It was impossible," he observed, "that men could make any thing of the kind;" these were literally his words: he further added, that he had heard there were similar works to these in Misr (Egypt). I replied, more for the purpose of controversy than information, that they (the Egyptians and Hindoos) were one and the same people. This he utterly rejected, and that, too, with much displeasure, on account of the Egyptians eating meat: he further observed, that before the coming of Scander, or Secunder (Alexander), all the country was Bharata, and the people Indivee, from the Brahmā putrā (Burampooter) river to the Nil-āb (blue water); the Sind, or Indus river, which was all a Brahmanical government and country. That invasion, and the disasters attending it, were followed by the murderous incursions and subjugation of Bharata by the Mooslims (Mahometans), who ravaged and destroyed every thing. In after years, the Portuguese came, said he, a wretched people, whom all nations hate, devastating the sea-coasts, oppressing the Hindoos worse than the Mussulmans ever did," &c. P. 200.

The Bráhman was rightly informed, as the ancient priests of Egypt had a daily allowance of *beef* and geese, though they

¹ No Hindoo is permitted, under heavy penalties, to cross the Indus: some former ambassadors from the Poona court to Persia, notwithstanding their rank and office, were fined on their return, and subjected to several penances, before their caste would receive them back. P. 201.

—There was an original antipathy to migration in the Cuthean tribes.

² Sir W. Jones, Essay on the Gods of Italy, Greece, and India.

were not permitted to feed on fish, as other castes were.* Evident as is the connexion between the two nations, its exact demonstration is attended with great difficulty; but it seems probable that the Egyptians introduced rites and adopted usages.—The occurrence of a sphinx in India may induce a doubt as to its being a type of the rising of the Nile; while its single occurrence would lead one to believe that the Egyptians were connected with Elora.

The Pantheon of Keylas consists of 43 deities, in which Náráyan, Mahádéva, his wife Párvati,² and the bull Nundi, are the most prominent. The mountain out of which the caves are excavated is steep, and stands upon a rise without much jungle or brushwood; but with vegetation enough to give a rural appearance to the whole.

The right and left sides of the large temple are elaborately sculptured with the wars (as related in the large poem called Rāmāyanā) of Rama and Ravan, at Lanka (Ceylon), for the recovery of his wife; in which Hanumān cuts a very conspicuous figure. The Pandoo occupy the opposite sides, in small rows, consisting of foot soldiers, fighting men on elephants, and chariots drawn by horses; and the weapons straight swords, clubs, and bows: nor must we forget again to notice the figure of Vira Budra, holding in his uplifted hand Raj Dux, whilst a sword is held in the other hand to slay him. It is a striking representation of the judgment of Solomon. —P. 166.

Sir W. Jones, in his excellent mythological essay, remarks, that Hanumān, the prince of monkies, or satyrs, is said to have constructed a bridge of rocks over the sea, part of which, say the Hindoos, yet remains; and it is probably the series of rocks which bears the name of Adam's (and should be Rama's) bridge. Might not this army of satyrs, he asks, have been only a race of mountaineers, whom Rama civilised? However, the large breed of Indian apes is still esteemed sacred, and more than one endowment is maintained for their support. Sítá, it may be added, was not received by her husband, till she had given proofs of her fidelity by the fiery ordeal, which concludes the dramatic festival of Rámá, held in commemoration of that event.³

* Herod. ii. 37, 77, 92. See also iii. 16, whence it appears that the Egyptians held very different notions on the subject of fire from the Orientals.

² See Wilford's Dissertation, *Class. Journ.* No. LV.

³ Orientalists relate that Siavekth, son of Cai-Kaus (the Cyaxares or Astyages of Persia), being accused of an attempt to violate the chastity of his step-mother, passed, in proof of his innocence, through a pile of blazing wood unhurt. Brunck considers Sophoc. Antig. 264, the earliest instance of the fiery ordeal among the Greeks. The watery ordeal

II. Having quitted the *Proud Keylas*, he proceeded southward to *Das Avatar*, or *The Ten Incarnations*, a representation of which is finely sculptured on the walls.¹

The temple consists of a lower and upper story: the lower is unadorned both in its walls and pillars. There are two recesses at each end, and both stories have an open front of six pillars and two pilasters. The area in front has formerly had a square apartment in its centre; but it has fallen, partly from its exposed situation, and from want of a trench to carry off the rain-water, which has done considerable mischief, by having brought down large masses of loose rock and earth from the mountain: the interior, however, appears to have suffered no injury. The artists have bestowed the greatest pains on the upper story: pillars support the ceiling of both floors. . . . The length of the lower room or story of *Das Avatar* is one hundred and four feet by forty-five; height, fourteen feet ten inches: the upper story has six pillars and two pilasters; in front of these stand seven other rows of very large plain and square pillars, supporting the ceiling of the room, which is considerably larger than the one below. The upper room contains a recess, fourteen feet two inches by thirty-seven feet four inches. The upper room, exclusive of the recess, is one hundred and two feet four inches deep, and ninety-six feet ten inches long. There is a wall exteriorly enclosing the area; the door-way has been built or filled up. At the left hand side is a small excavation, containing cisterns abundantly supplied with excellent water: early in the morning it was too cold for drinking. This area is sadly filled up with rubbish and fallen fragments. P. 170.

III. A little to the southward stands *Ten Tal* (or *three stories*), hollowed out of the very bowels of the mountain, with three spacious floors over each other, ascended by regular flights of steps, and nearly equal to *Keylas* for immensity of excavation, massive pillars, and rich sculptures: it is entered by a door-way, eleven feet high, and eight feet two inches broad, left in the front wall which encloses the area, where—

—the entire front of the three floors, or stories, appears to great advantage. The front is open, and to each story is placed eight square pillars and two pilasters; those on the second and third stories form the outer part, or the *viranda* division; they are not ornamented in any way, with the exception of two in the centre range on the ground-floor. This latter story is level with the area, and like the upper stories is open in front, and it has six pillars in the depth. There is a recess in this room, containing a large figure of *Seesha*. The room will be seen by the dimensions to be considerably smaller than the stories above; nor have the artists bestowed the same pains on the work as on the

is of greater antiquity, and was prescribed to the Israelites, B. C. 1490. See Numbers v. 11. et seqq.

¹ The *tenth* descent, like the Messiah of the Jews, is yet to come. P. 282.

upper ones. Here, as at Keylas, are cisterns, containing an abundant supply of very fine water. This room is two hundred and eighteen feet long, and forty-one feet six inches deep: the height is very disproportioned, being only eleven feet five inches. P. 170-2.

Quitting this ground-floor, we ascend to the second story by twenty-four fine stairs, on the right hand side. Twelve stairs up is a recess, twenty-five feet by twenty feet six inches, containing a large figure of Cuvera, one of the seven genii, but subordinate to the gods of the Triad; he is the Indian Plutus; but the Brahmins affirmed to me, that he was the maker of bread to the great Rama. This is the chief figure, but there are some others. A few stairs continued on from this room is the noble viranda, or rather large room, one hundred and fourteen feet in length, and in depth across eighty-two feet six inches; the height of the ceiling (which is likewise the floor of the third story), twelve feet four inches. At each end of this spacious viranda is a door-way, leading to four small apartments in each extremity of the rock. The wall is continued, so as to make room for the four small apartments, one on each side: this contracts the opening of the temple with the viranda to two pillars and two pilasters. At each extreme is a recess, sixteen feet deep, having a gigantic figure of Lakshmanān (an inferior deity), half-brother of Rama: he is in a sitting posture, and two large figures of Balraj are on each side the door-way. The wall here again lessens the size of the room, and interrupts the uniformity of the pillars; for, by leaving the wall standing, a portion is taken off to afford space for the small rooms that are, as it were, partitioned off. There are but six square and ornamented pillars that are entirely clear of the wall. At the further end of the viranda is a sitting figure of Jambhu, a hero and partisan of Rama. Proceeding from the viranda by a good staircase, consisting of twenty-four stairs, and situated at the opposite end to which we entered on the second floor, is the grand and spacious viranda of the upper story, unquestionably the finest excavation in the whole series, whether we consider its great dimensions, its variety of rich sculpture, massy pillars, or perfect preservation, and fine polish. P. 173-4.

The third story, however, is not so high as the second by four inches, and wants four feet of it in length. The whole is elaborately sculptured, and the ceilings have originally been stuccoed and painted.

IV. The next excavation, *Do Tal* (two stories), is one of no particular beauty; there are but few figures in it. The Mahometans and Portuguese are charged with having injured these temples by powder, which excites some observations of the author upon *our* duty to repair them.

V. The Temple of Visvacarma is an amazing cavity, hewn out of the solid rock, and penetrating 130 feet into it, with an arched roof, and a series of octangular pillars reaching down the whole length to the eastern end, where stands an immense insulated hemispherical mass, as an altar, with figures before it.

The great temple at Karli, and that at Canáreh, in the island of Salsette, though larger, are similar in general design. Visvacarma is the Hindoo Vulcan, the architect of these magnificent works, and of the temple at Dwarka in Guzerat. The great image before the altar, by some supposed to be his, was a matter of dispute.

This figure, in front of the great altar, has a kind of canopy spread over him, with his hands raised a little, the palms and fingers being closed up, as if in the act of meditation or prayer. He is supported on his right and left by two figures of Bheema and Ranga, and, by way of eminence, *Sri Ranga* (another name for Siva or Mahadeo). These figures are not well finished. Some of the Brahmans said that Visvacarma was the representative of the Almighty, or God. As it is the only representation of *Him*, without symbols or mythological designation, I was particularly desirous to elicit the idea of those natives about me. They said that *He* was the maker of Brahma—the great God, the first cause, invisible in appearance, and inconceivable in power. He was *Sri Bhagvān*: he was Narayn,¹ *Sri Narayn*, “of *Him* whose glory is so great there is no image.”² The idea of the Trimurti³ was rejected in this place; and He was the origin of matter—the all-pervading, all-seeing God, *Brahme*; in fact, he was all in all. P. 191.

VI. The first excavation in the northern range is dedicated to the notorious Jugnāt, whose temple is richly carved: the length of the upper apartment is 58 feet, its height 13 feet 5 inches to the ceiling; and the entire breadth is 47 feet 5 inches; the ceiling is supported by twelve pillars, four of which are beautifully fluted and decorated with wreaths of flowers. The viranda, which supports the roof, is about 50 feet in height from the basement, its outer front being covered with figures of lions, persons kneeling, and serpents; and the whole front above the

¹ Narain, *moving on the waters*, the great Deity from whence Brahma emanated, sometimes called BRAHMA Nara signifies water, *ayan* moving (p. 160). Gen. i. 2, “And the Spirit of God moved upon the face of the waters;” מְרַחֵץ, *molitabat se more avis, incubabat*, brooded upon the water.

² Vedas.—The *Vedas* or *Vedams* are the sacred volumes of the Hindoos, written in metrical prose, and three in number—the *Bick Veda*, the *Yadjour Veda*, and the *Sama Veda*: some reckon four, including the *Attar Veda*, which treated of ceremonies, and is supposed to be lost. Then come the *Shastras*, amounting to six, which treat of mythology and the sciences: next the 18 *Puranas*, on mythology and history.

³ The Hindoo Trinity; Bráhma, Vishnu, and Mahádeva, or Siva, or the Creating, Preserving, and Destroying Power, expressed by the letters A, U, and M, and pronounced O'M, the mystical word, or ineffable *וְיָהוָה* of the Hindoos.

ground-floor appears as if resting on the backs of four elephants. Surely, observes the author, the ingenuity of the workmen, who *hollowed out* these temples, was only equalled by their industry, both impelled by an invincible spirit of religious enthusiasm; for every step we go, and every inch of rock we see, has some beauty or curiosity to attract attention and fix admiration.

The principal figures are Jugnāt (who is represented larger than life, in a sitting posture, cross-legged, with his hands in his lap, placed over each other), *Vidjee* and *Bijee* (concerning whom the Bráhmans were not agreed), *Bhud* and *Sud*, or his son *Sudhana*: some painted figures on the ceiling were said to be meant for Budha himself. It is asserted, that Aurengzebe, failing in an attempt to destroy this temple with gunpowder, profaned it by the slaughter of a cow.¹

Attached to this temple is a small one sacred to *Adnaut*, a deity belonging to the Budhists: the height of the rock is 28 feet, and the ceiling is supported by four quadrangular pillars, with a tiger's head, having the mouth extended, and a scroll of flowers passing through it, carved on each side of the square. *Adnaut* is represented in a sitting posture, as at *Teen Tal*; in height 4 feet 3 inches: the other figures are decayed from being exposed to a current of air, and the excavation, itself in an unfinished state, is filled with ruins.

VII. The next excavation surpasses all in grandeur and size, and is inferior to Keylas only in ornament. It is a temple of Indra,² the description of which we shall not attempt to abridge. Communicating with it is that of Parasu-Rama (a name belonging to the sixth incarnation of Vishnu), and which personage "is supposed to be still living in the Concan." It is a neat little apartment.

VIII. At about four hundred yards' distance from Parasu-Rama stands *Dhurma Linga* (the God of Justice), approached

¹ The cow, as a form of *Bhugurutee*, is worshipped by the Hindoos; but this reverence does not exempt the animal from servile offices.

² "Indra, after whom the temple is named, probably gave name to India. . . . He is very frequently called *Ind*, *Indur*, *Indra*: the natives call themselves *Indee*-people, which Europeans have corrupted into *Hindoo*, adding the common Persian word *stan* (country). *Bharata* is the ancient classical name, after the god of that name, who flourished 2000 years before Alexander. Many of the large rivers are named from gods—as the Canvery (*Cuvera*), Ganges (*Ganga*), Burrampooter (*Brahma-putra*), Nerbudda (*Ner-Budda*), Toomboodra (*Toom Budra*), *Krishna*, the *Indus*, the city of *Indore*, &c." P. 241-2. Many European mythologists, who take the classics for their guide, would assert a converse etymology.

by a narrow excavated avenue. It is inferior to none as a single room, and with the area and avenue, "unequalled by anything in the known world."¹ The Hindoo Triad occurs here, but separate; and many of the figures wear the tiara, or sugar-loaf cap. The mystic emblem, Linga, in this temple is covered with oil and red ochre, and flowers are daily strewed over it: this attribute should seem to have gone round the world; for, according to Foestroke, the *Fool's Bauble* is nothing but a *Phallus*.

IX. The next temple is consecrated to matrimony, and called *Junawassee*, or the abode of Hymen. It contains two unequal apartments, with recesses in each.

X. The next excavation is that of Ganesa,² whom Sir William Jones conceives to be the *Janus* of Etruria: it measures 31 feet by 56 feet 6 inches, and is in a ruinous state. Contiguous is a nest of small rooms called *Ghana*, or the oil-shops, whence the temple appears to have been formerly supplied.

XI. A few yards onwards is a temple called *Nilacantha*, or Blue-throat, after one of the names of Mahádéva. This excavation is small, but contains some good figures, and among them, *Seraswatti*, the *Minerva* of the Hindoos, and wife of Bráhma, whose image, like her lord's, is of rare occurrence.

XII. The last is that of *Rama Warra*, "a designation not unlikely derived from a figure of Vishnu (Rama), grouped with an unknown figure." It is a fine room, with two small recesses, nine feet each, and a larger recess containing the square temple, and remains an integral part of the mountain, its floor and ceiling being still undivided from the soil.

In this temple the gods have unbent from their heavenly pursuits, and condescend to enjoy themselves like mortals. . . . Misery has, however, found its way into this gay party. On the right hand side of the large recess is a singular group of poor, emaciated, skeleton-looking figures, in the last stage of exhaustion, so well executed, that the bones are seen through their wretched covering of parched skin. We could almost suppose the artist must have had a living subject to copy from. The group consists of a miser, his wife, son, and daughter, holding out their hands, supplicating either for food or some property, which two thieves are represented in the act of carrying off. The Brahmans explained to me that the family were very wicked; that they had plun-

¹ Yet Dr. Robertson observes, that Elora does not equal Elephanta and Salsette in magnitude: see this shown to be false at p. 252.

² Ganesa is a favorite idol with the Mahrattas: that captured from the late Peishwa of Poona was valued as prize property at 50,000*l.*: it was of solid gold, and had eyes of diamonds. Note, p. 81.

dered the temples and people, and hoarded the ill-gotten wealth; that the misers were afterwards deprived of food; and to perfect their wretchedness, in their helpless state, people were ordered to carry away their substance before their eyes. This, if true, was a refinement in cruelty.

Opposite to the starving family, as if torturing their afflicted state, is a group of Biroo Kal (Time or Saturn) dancing away, with all his might, with a set of musicians. P. 279.

Having thus gone through the temples, we shall extract a passage from the *Shastras*, relating to the Hindoo cosmogony: *Narud*, the son of *Bráhma*, interrogates his father on the creation, to which he answers:

Affection dwelt with God from all eternity. It was of three different kinds: the creative, the preservative, and the destructive. The first is represented by *Brahma*; the second by *Vishnu*; and the third by *Siva*. You, O *Narud*! are taught to worship the three in various shapes and likenesses; as the Creator, the Preserver, and the Destroyer. The affection of God then produced power; and power, at a proper conjunction of time and fate, embraced goodness, and produced matter. The three qualities then acting upon matter, produced the universe, and in the following manner. From the opposite actions of the creative and the destructive qualities on matter, self-motion arose. Self-motion was of three kinds: the first inclining to plasticity, the second to discord, and the third to rest. The discordant actions then produced the *Ahass*; which invisible element possessed the quality of conveying sound: it also produced air, a palpable element; fire, a visible element; water, a fluid element; and earth, a solid one. The *Ahass* dispersed itself abroad: air formed the atmosphere; fire, collecting itself, blazed forth in the hosts of heaven; water rose to the surface of the earth, being forced from beneath by the gravity of the latter element. Thus broke forth the world from the veil of *darkness*, in which it was formerly enveloped by God: order rose over the universe; the seven heavens were formed; and the seven worlds were fixed in their places, there to remain till the great dissolution, when all things shall be absorbed by God.

God seeing the earth in full bloom, and that vegetation was strong from its seeds, called forth, for the first time, *intellect*, which he endued with various organs and shapes, to form a diversity of animals, with five senses—feeling, sight, smell, taste, and hearing: but to man he gave *reflection*, to raise him above the beasts of the field. P. 298—300.¹

With the personal history and general observations of our author, we have nothing to do; but it is fair to observe, that his egotism is not that of Boswell, but of Montaigne. Versed as he seems to be in Hindoo mythology, an appendix on that subject would be an addition to his work; and let him consider, that though novelty may recommend a book, information only

¹ Compare this relation with the opening lines of Ovid, and Sandys' Notes.

can give it a lasting value. That his book has informed us, we gratefully acknowledge; but every publication should be as complete as the subject admits, both out of regard to the fame of the writer, and the convenience of the purchaser.—Every class of readers will find something to attract them in this volume; nor will any one lay it down without assuming to himself some knowledge of past and present India.¹

NOTICE OF

MORIER'S *Two Journeys in Persia, Armenia, and Asia Minor, to Constantinople.*

PARTICULARS collected concerning Persia, its habits, its government and language, have now become so interesting, that we feel no scruple in calling the public attention to any work that has been written on this subject. In Mr. Morier's former journey, during the mission of Sir Harford Jones, he discharged the office of secretary to the embassy, with which function he was also invested in his second, during that of Sir Gore Ouseley. Sir W. Ouseley's work, which we reviewed in the preceding numbers, relates to the same period as the last production of Mr. Morier; but if the one be put in competition with the other, we much fear that the result would be to Mr. Morier's disadvantage. His first journey, with which we must commence, may be of considerable value, as far as the political

¹ As our author appears worthy of credit, we cannot omit to contrast the following passage with the assertion of a catch-penny compilation;—speaking of the Hindoo females, he says, “their life is that of pure innocence and chaste love. They are idolaters, and can neither read nor write, unsophisticated and untaught, yet possessing the highest moral attributes.” p. 50.

The Rev. J. Nightingale, in his *Compendium of all Religions and Ceremonies*, says, “It is difficult to restrain indignation at the shocking violation of every thing decent in this image [the Singa]; nor can it be ground of wonder, that a chaste woman, faithful to her husband, is scarcely to be found among all the millions of Hindoos.” p. 366.

Truly, in the words of Captain S., it is a pity, that such a virtuous people should be calumniated by the whining cant of the day. The compilation cited bears similar marks of authenticity throughout. A good work of the kind is much wanted.

department may be concerned; but as far as the literature of the nation has been the object of inquiry, it is very meagre and unsatisfactory. The materials appear a set of notes, taken, indeed, upon the spot, but hastily sent to press, in almost the same crude state in which they were taken. Nor do we discover that knowledge of the remoter records of the Persians, that familiar acquaintance with their legends and superstitions, with which the *Travels* of Sir W. Ouseley abound. The manner, also, in which Eastern names and words are expressed in our characters, is contrary to the orthography marked in the different *Farhangs*; and the pronunciation altogether is more like that of a resident in India, than that of one who had visited the court of Persia. The شاطر, or running footmen, are here called *Chattars*; Yangidunia, or America, is distorted to *Yenzee Duneea*, besides many others obvious to the reader: had the author favored us with the Persian characters in a parenthesis, we should not have felt disposed to notice the English shape into which he might have moulded them.

The traveller, in a country which has retained so many primitive manners and customs as Persia has, is expected to afford new light to the world from his travels and researches; and although we do not charge Mr. Morier with want of assiduity in seeking *modern* local information, nor deny the merit due to his geographical inquiries, we, nevertheless, discern a vast blank which we would wish to have been filled up, a deficiency in that new and original matter which might have been amassed. In the present day, when books of travels are multiplied in *infinitum*, and every man mixes up with his narrative a due list of the honors paid to himself by the wondering natives, we expect a compensation for these hyperboles and accounts, interesting to none but to the narrator, by a more than ordinary antiquarian scrutiny, and a just comparison of ancient with modern customs: we expect a detail of the progress of civilisation, and the effect of modern improvements on the genius of the nation, concerning which, if we except the few pages relative to the government of Abbás Mírzá, this first journey is totally silent. The plates, indeed, are exquisitely finished, and form the most valuable part of the book.

Mr. Morier would have conferred an essential service on the European world, had he noted down peculiar idioms and phrases in use among the Persians, many of which are omitted in the *Dictionaries*, and, doubtless, have a tendency to elucidate the biblical and classical pages. Had he taken, also, any native

Lexicon with him, for instance, the *Farhang-i Jehangīri*, and made an appendix of the words existing, which are not to be found in it, and published them at the end of his book, or inserted them in it, as Burckhardt did, he would have placed the oriental student under lasting obligations to him. For the deficiency of every Persian Lexicon is well known; so much so, that a new Dictionary of the language, in seven volumes, has just been printed at Oude, to supply former defects.

In the account of the residence of the mission at Bushire, we have an interesting detail of the pearl-fishery, but the description of the town is defective. Where so much concerning places may be extracted from native histories, and an account of their productions, of the events that have befallen them, and of the legendary uncertainty in which their earlier epochs are involved, may be easily collected and introduced to the notice of the European reader, we cannot overlook the omission. For we can imagine nothing more natural to an inquisitive traveller, than when he finds himself in a town of repute, containing in its vicinity monuments of former times, to examine every history which the country affords concerning it, and to compare these records with his own observations. There is likewise a degree of carelessness, on which we must animadvert: for instance, he informs us, that one of the villages round Bushire is called "Imaum-Zadè," yet what an Imaum-Zadeh is, he neglects to mention; although, as every orientalist knows, there is nothing of more frequent occurrence in Persia than sepulchral edifices in honor of these saints.

From Bushire the embassy proceeded to Shīrāz, during which the ruins of Shāpaīr attracted their attention. The entry into Shīrāz is described with vast pomp and parade; and we are favored with a full delineation of the awe which the embassy inspired, and a catalogue *raisonné* of the honors which it received. We had hoped for more particulars concerning this city of Hafiz and Saadi, this poetic abode of the rose and the nightingale, but our hope was in vain. The ceremony of introduction between the envoy and the prince affords a clear representation of Eastern etiquette; and the detail of the different diversions, wrestling, rope-dancing, and tricks witnessed here, is very amusing: yet the tombs and sculptures of Nakshi Rustam, and the stupendous remains of Persepolis, are too hastily noticed. But although Mr. Morier has, on these subjects, introduced some valuable matter, there appears a want of traditional knowledge, and a barrenness of interest, which are surprising. Not such are his observations on the Mesjed

Mader-I Saleiman; and we agree with him, that it could not have been made for Bathsheba, and that its style of architecture raises considerable difficulties against attributing it to the mother of Sháh Suleiman, the fourteenth Khalif of the race of Ali. The chapter on Isfáhán is full and minute, as far as modern observation goes. The interview with the king at Teherán, during Moharrem, is very curious, and the ceremonies and tragical representations afterwards witnessed are well related. A singular anecdote, illustrative of Eastern ideas of Europe, is mentioned in the account of the visit paid to the prime minister, Mirzá Shaffá.

In the minister's assembly, we met Mirzá Reza, who had been sent ambassador to Buonaparte, and who entertained us with an account of Frangistoun (Europe). He expatiated with seeming ecstasy on every thing which he had seen; and Mirzá Sheffeca, who probably had often heard his stories, said to Sir Harford Jones, I can believe many of the things which he has related to us, but one circumstance staggers me: he gives an account of an ass, which he saw at Vienna, with stripes on its back; that I shall not believe, unless you confirm it. When Sir Harford told him that it was very true, that there were many such animals at the *Cape of Good Hope*, he was satisfied. The traveller proceeded to describe every part of the Continent: when he talked of the beauties of Vienna, and particularly when he mentioned that the streets were lighted up at night with globe-lamps, one of the company (whose face, during the different relations, had exhibited signs of much astonishment, and sometimes doubt) stopped him, and said, I can believe any thing else, but that they light the streets with globe-lamps: you can never make me believe that. Pray, who will pay for them?

There are various other particulars concerning the residence at Teherán, which well deserve to be consulted: the pastimes before the king at the Núruz are well portrayed, but the account of the Núruz itself is jejune. Nor is the history of Mirzá Abu'l Hassan, the late Persian ambassador to London, unworthy of attention. The political economy which is developed in this chapter, the account of the resources of the empire, and its gradations of office, are highly valuable.

From Teherán, Mr. Morier proceeded, in company with Mirzá Abu'l Hassan, to Tabriz, on their way to England. Notwithstanding the great salubrity of this place, the inhabitants—

—complain, however (though as of their only inconvenience), of frequent and violent earthquakes, which they attribute to the volcanoes in the district, which throw out smoke, but no flame. The smoke is so mephitical, that it kills immediately a dog or fowl placed over it. The volcanoes are, particularly to the east, in mountains of a red and copper-like appearance, announcing much mineral matter. The climate of Tabriz is subject also to much thunder, lightning, and rain.

The character of Prince Abbás Mirzá is finely drawn: and in this chapter we are compensated, in a great degree, for the former omission of manners and customs, and favored with much useful information concerning the Turcomans and other erratic tribes. Much remains to be collected on this subject; and we hope, that future travellers in these parts will direct their inquiries to it. The journey from Tabriz to Arz-roum is written with considerable spirit, and exhibits evidence of more research than Mr. Morier employed in the preceding part of his travels: the history of the feuds of Ibrahim Pacha and Timúr Beg, the habits of the tribes to whom he came, and the depopulated state of the territories harassed by the rival warriors, at the same time give a clear idea of ancient patriarchal life, and of the present ill-governed and feudal condition of these districts. During the voyage from Constantinople to England, the effect of European forms on the minds of the Persians is very naturally and amusingly described: but the narrative ends most abruptly with an account of this amazement, and no other of the voyage beyond Malta. To this succeeds an Appendix, respecting the Arab pirates, and Shápúr, to the latter of which we refer the reader.

The second journey commences with the author's return to Persia, in company with Mirzá Abu'l Hassan, and differs from the former in being more peculiarly devoted to the illustration of profane authors and biblical subjects, as well as to the investigation of ancient usages. In this work we also remark a much purer orthography than in the preceding. On their arrival at Kais, the Persian ambassador mentioned its history, according to a legend, which has a curious analogy to the story of Whittington and his Cat.

In the 700th year of the Hejira, in the town of Siraf lived an old woman with her three sons, who turning out profligates, spent their own patrimony and their mother's fortune, abandoned her, and went to live at Kais. A little while after, a Siraf merchant undertook a trading voyage to India, and freighted a ship. It was the custom of those days, that when a man undertook a voyage to a distant land, each of his friends intrusted to his care some article of their property, and received its produce on their return. The old woman, who was a friend of the merchant, complained, that her sons had left her so destitute, that, except a cat, she had nothing to send as an adventure, which yet she requested him to take. On arriving in India, he waited upon the king of the country, who having granted him permission to trade with his subjects, also invited him to dine. The merchant was surprised to see the beards of the king and his courtiers encased in golden tubes, and the more so, when he observed, that every man had a stick in his hand. His surprise still increased, when upon serving up the dishes, he saw swarms of mice

sally out from the walls, and make such an attack upon the victuals, as to require the greatest vigilance of the guests in keeping them off with their sticks. This extraordinary scene brought the cat of the old woman of Siraf into the merchant's mind. When he dined a second time with the king, he put the cat under his arm; and no sooner did the mice appear, than he let it go, and to the delight of the king and his courtiers, hundreds of mice were laid dead about the floor. The king, of course, longed to possess so valuable an animal, and the merchant agreed to give it up, provided an adequate compensation were made to its real owner. When the merchant was about his departure, he was shown a ship, finely equipped, laden with all sorts of merchandise, and which, he was told, was to be given to the old woman for her cat, &c.

The story proceeds to relate the old woman's establishment in Kais, the return of her sons, their adventures, and possession of the throne of Kais.

The pestilential wind so frequently mentioned in the Scriptures is here contrasted with the *Sam*, which blasts the corn, and destroys vegetation; and the effect of these hot winds, with the accompanying flights of locusts, is exhibited in the account of Bushire. The elucidation of the locusts and wild honey of St. John the Baptist is ingenious—the discoveries at Shápúr, and the commentary on biblical customs, with which this part of the narrative abounds, form a direct contrast to the meagreness of the author's former work. His researches in the neighborhood of Persepolis seem to have been indefatigable, although his labor was not recompensed by much solid information: we suspect, still, that in this vicinity vast discoveries remain to be effected, and that, if the policy of the country would countenance antiquarian scrutinies, a considerable flood of light would issue from Istakhar and Takht-í Jemshíd. Nor is it unreasonable to suppose, that the cuneiform character, by patient examination on the spot, may still be resolved to its original alphabet: we have seen the ancient Persepolitan fragments that have been brought to this country, and cannot divest ourselves of the idea, that the letters are an ornamental modification of the Nagri. De Sacy has accurately proved the Sassanian to be of Hebrew original; and it is very possible, that the abduction of the ten tribes may have given rise to it.

The observations which this writer again makes on the locusts are very valuable to the naturalist: the process of their hatching, flights, gestation, generation, and continual devastations, is no where so accurately exhibited as in this work. On the court-intrigues and court-punishments he has bestowed much inquiry: the ceremonies also on the birth of children, analogous to those of the modern Jews, the frequent vows on these occa-

sions, the feasts, &c. give a clear and luminous idea of the patriarchal ages, and form an admirable commentary on the scriptural page. The short sketch which is inserted of the life of the Bakhtiari, is corroborative of the statements of Herodotus concerning the Scythians, Troglodytæ, and other barbarians: but the description of Ispahan, once mighty in its grandeur, now half in ruins, and subject to different vicissitudes, according to the fortunes of its governors, yields as lively a picture of Eastern despotism, and of the precarious condition of those subjected to it, as can be imagined by one, whose eyes have not actually witnessed the various transitions and revolutions of the oriental world. We know of no production that is so interesting and so full of information as these chapters on Ispahan: *they are the very reverse to Mr. Morier's former journey*: the history of Padré Yusuf, the Armenian nuns, Julfá, &c. is very useful, as containing an accurate delineation of Christian residence in a Mohammedan territory. We strongly trace Hajji Baba in the account of the Curdistán chief and Reis Effendi; and should not have failed to identify the writer, had not public report before convinced us of the identity, from the analogy between Hajji Baba and Mirzá Abu'l Hassan Khán, at Koom. This is the residence of one of the chief *Mushteheds*, or high-priests,

We were not permitted to enter within the mausoleum, but we were told that the tomb itself, and the bars of the grate which surround it, are of solid silver, and that its gates are plated with gold, upon which are inscribed sentences of the Korán. All around the tomb are hung up, in great display, various offerings, consisting of pieces of jewellery, arms, rich apparel, and other things that are accounted scarce and precious. One of the most costly offerings is a *jika*, or ornament for the head, presented by his Majesty, and which formerly belonged to his mother. This circumstance will acquire more interest from the coincidence of Cræsus having consecrated his wife's necklaces and girdles at Delphi.... The mausoleum at Koom is one of the most celebrated sanctuaries throughout Persia, and thither the Persians frequently take shelter in distress. It is very seldom that they are forced out; but in cases of great criminality, they are starved into a surrender.... Although in general the tombs of all their *Imam Zadehs* (descendants of Imams) are looked upon as sanctuaries, yet there are some accounted more sacred than others: without this almost single impediment in the way of a Persian king's power, his subjects would be totally at his mercy."

As the embassy entered Teheran, they witnessed the *Keykaj* (قباج) exercise, which—

! Of Fatimeh.

—consists in turning about on the saddle at full speed, and firing backwards upon a pursuing enemy. This they learn from their childhood, and it gives them great confidence and dexterity on horseback. It is, probably, the remains of the old Parthian custom—with this difference, that fire-arms are now used instead of bows and arrows.

The ceremonies in commemoration of the fate of Hosein, are far more ably detailed in this than in the preceding book: the elucidations of Scripture which he has collected from them, evince the superior care and assiduity exerted in the present tour. The Persians have accommodated, in a greater degree than any other Mohammedans, their ancient habits to their new religion; and, with the exception of the Bedouin tribes, they afford more interesting scope for investigation than any other orientals. The character of Abbás Mirzá corresponds with that given of him by Sir W. Ouseley and Sir R. Ker Porter; and in the delineation of it, the defects as well as the excellencies of his system are ably set forth.

Near the Mesjid Jumah, at Hamadan, a building, called the tombs of Esther and Mordecai, was shown to them, containing a Hebrew inscription, in which the printer of this work has made many typographical errors. The building appeared to be of no very great age: and the inscription is translated in Sir John Malcolm's *Persia*, vol. i. p. 260. Hamadan is imagined by the best authorities to occupy the site of the ancient Ecbatana: and several arrow-headed inscriptions and antiquities, answering to those of Persepolis, were discovered on the spot. A large irregular terrace or platform was here discerned, agreeing in situation with the place where stood the palace of the kings of Persia, according to Polybius. This city was the burial-place of Ali Ibn Sina, or Avicenna; and vast quantities of Arsacian and Sassanian coins are continually dug up in the environs. As far as this author proceeded, he found reason to attest the descriptions of Quintus Curtius.

His remarks on the petrifying ponds and marble of Tabriz are entirely novel; and with respect to the lake Shahee he writes:

The same fact, which appears in the Caspian Sea, the Dead Sea, and many other lakes in the globe, is also to be remarked here: I mean the daily reception of a great quantity of water, without any visible increase in the lake itself. No less than fourteen rivers of different sizes discharge themselves into the lake of Shahee; and although, from the general character of Persian rivers, I should not suppose any of them to be so large as the Jordan, yet still collectively they cannot fail to make up a very large mass of water. Instead of increase, there are many visible signs

of diminution of the water; from which we may conclude, that the evaporation is greater than the supplies from the rivers.... This lake resembles in many things to what Sandys calls "that cursed lake, Asphaltides," or the Dead Sea:—like it, its water seems dull and heavy; and the late Mr. Brown found that it contains more salt than that of the sea. We were informed, that as soon as the rivers disgorge any of their fish into it, they immediately die. We saw swans in the lake near the coast contiguous to Shirameen. Like the Dead Sea, it also supplies the adjacent country with a salt of beautiful transparency, although the inhabitants generally prefer the rock-salt, which is cut from quarries in the neighborhood of the petrifications.

This coincidence will serve to explain many of the phenomena of the Dead Sea.

The anecdote mentioned of the Serdar of Eriván, the Georgian captive and her lover, is another circumstance which we detect in Hajji Baba. After a considerable stay in Armenia, Mr. Morier retraced his route to Teherán; and after various movements from that place, he ceded his office to Mr. Willock, and prepared to return to England. He again passed through Armenia, on his way to Constantinople.

This latter journey abounds with instructive matter, and apt illustrations of antiquity; although, in some instances, we fear that Mr. Morier has guided his judgment by the impulses of his fancy. His first journey considerably disappointed us, although it bore manifest marks of improvement towards the close; but we think ourselves compensated by his second attempt, in which, after Malcolm's Persia, and probably the knowledge of Sir W. Ouseley's plan, there was no small degree of difficulty in selecting a style different from the two former. Mr. Morier's work has not the research of Sir W. Ouseley's; but it is devoid of the egotism of Sir Robert Ker Porter's. Mention is made of many Sassanian coins found in the vicinity of Hamadán; these would have formed a valuable appendix to his plates, and might have reflected no inconsiderable light on ancient history.

Should Mr. Morier again devote his pen to Persian subjects, we trust that he will add the desiderata, which we have suggested, to his work.

PROFESSOR SCHLEGEL'S *HISTORY OF THE
ELEPHANT AND SPHINX*; with *Classical
and Oriental Remarks*.

No. II.—[Continued from No. LX.]

MR. QUATREMERE DE QUINCY, the ingenious and elegant historian of Greek Toreutics, or the art of joining together carved work from rare metals, fine woods, ivory, and other precious materials, in the course of his researches, has treated of the ancient traffic with ivory. He maintains, that at the time when Phidias entirely covered the naked parts of his colossal statues with ivory, this article must have been very abundant in Greece, that in the course of centuries it must have become more rare, and must yet have become still more so in consequence of the diminution of the species.¹ But more recent travels in Africa do not confirm this apprehension: for, in proportion, as it is more or less sought after, and as markets are more or less open for its purchase, the price of ivory must rise or fall; but, on the whole, its quantity will remain nearly the same. Although, ivory now lays no claim to the Toreutic art, we may nevertheless doubt, if the importation into more modern Europe be not greater, than it was with the more refined nations of the ancient western world. The mass of ivory, which the Greeks employed in statues and models, borders on the improbable: to procure it, required vast expense and toil; and the masterly workmanship of Phidias and Polycletus not only excited general amazement, on account of its unattainable beauty, but also on account of the costliness of the materials. This expense, indeed, took place once, for ever: so great a work remained many centuries uninjured. On the contrary a thousand smaller implements in ivory, which in modern Europe belong to the most common conveniences, became worn out, and must incessantly have been renewed. At Rome, in the last age of the republic and the first of the empire, both of these causes occasioned an immense consumption,—the pomp of public monuments, and a boundless private luxury. From hence arose an extraordinary circumstance, narrated² by Pliny—an excessive dearness and scarcity, especially of the tusks, which, now, they would only procure from India. The commercial state of the Romans then was indirectly extended,

¹ Le Jupiter Olympien, &c., par M. Quatremère de Quincy. Paris, 1815. f. iii. Part. 4. De l'ivoire; du prix de cette matière chez les Anciens; de son emploi dans la sculpture aux premiers siècles de l'art. p. 163-169.

² Hist. Nat. l. viii. c. 3.

certainly to the other side of the Peninsula, which even now,¹ particularly in Pegu and Cochinchina, yields unusually large Elephants' tusks. The above-mentioned Scholar² has, as it appears to me, hence drawn too general an inference from remote antiquity, and erroneously explained a passage of Pliny. Pliny, here, only speaks of the superior size of the Indian Elephants, not of their tusks: we have already seen that the conclusion from the one is not valid as to the other. To this we may now add by far the most important argument, (and it was so, in the opinion³ of a deep judge of the matter) viz. the London ivory-turner, who makes use of the best ivory from Africa. From what has been said, and from many circumstances, soon to be mentioned, this must have been still more the case in ancient times, at least until the age of Alexander the Great, through whose conquests India was more known and accessible. Doubtless, therefore, the gigantic toreutical works of Phidias and Polycletus were entirely or mostly composed of African ivory.

In this inquiry, we must not pay much attention to the expressions of the poets. By way of honor, they always called that a distant land, from whence costly merchandize came, be it India, Æthiopia; or Mauritania, either as it best suited their fancy, or as it was convenient to the construction of their verse. The epithet, INDIAN IVORY, I cannot find, in a *proper* sense, after a comparison of Homer and Virgil; and, I am not bound to lay any particular stress upon its occurrence, in any other,⁴ since Propertius⁵ says, of the ivory doors on the temple of the Palatine Apollo, which were, doubtless, the work of the more ancient Greeks,

Et valvæ Libyci nobile dentis opus.

These expressions only, show, that in the time of Augustus, the poets carelessly used the names of all the countries from which ivory might be procured. The question must be decided by totally different testimonies and arguments. Ivory is mentioned, even in Italy, in very recent periods, yet not by contemporary writers. The Romans derived the custom of the curule chair from the Etruscans. These received the ivory necessary for the purpose, probably, from the Phœnicians settled in Africa, viz., the Carthaginians; for, the nautical science of the Etruscans does

¹ Shaw's Zoology, V. 1. P. 1. p. 213. et 224.

² Quatremère de Quincy, *Jupiter Olympien*, p. 167. "Voilà pourquoi l'on recherchait les plus grandes défenses. Selon Pline, on les trouvait dans l'Inde." The entire passage in Pliny (Z. viii. c. 9.) is:—"Indicum (*Elephantum*) Afri pavent, nec contueri audent; nam et major Indicis magnitudo est."

³ Shaw's Zoology, V. 1. P. 1. p. 224.

⁴ Æn. xii. 67. Indum sanguineo veluti violaverit ostro
Si quis ebur.

⁵ Prop. L. ii. El. xxxi. 12.

not, even in later times, appear to have been extended beyond the western basin of the Mediterranean sea.

This occasions me to remark, on consideration, that the cotemporaries of Pericles, (who, justly, were amazed at the Minerva in the Parthenon, and the Olympian Jupiter,) and probably, even the artists themselves, had either no idea, or a very erroneous and fanciful one, of the beast from whose tusks or horns (and in this opinion I am not singular) the former magnificent images of the gods had been joined together. We observe, that the highest cultivation of the arts may easily be reconciled with very circumscribed geographical and physical knowledge, and that, on the other hand, the reverse is equally possible.

Herodotus is the oldest Greek writer who has reached us, in whom the word *ἐλέφας* means the Elephant. But, his is a mere mention of the animal, without any description: in all appearance, the historian never saw the beast, notwithstanding his extended travels. He divides the northern coast of Africa into two parts: the eastern inhabited by nomadic Libyans as far as the river Triton is flat and sandy; but westwards from that river, the land is mountainous and woody, and has an abundance of various sorts of wild beasts, among which is the Elephant.¹ Did the testimony of Herodotus stand alone, we might suspect him of error; for in the present day, in these territories, no trace of the Elephant can any where be found in the piratical states of Fez and Morocco. But we shall see it satisfactorily confirmed, that much later, and in entirely historical times, Elephants were there in great numbers: we shall also conjecture the causes of the destruction of the species, in the Great Desert.

The levy of forces related by Herodotus, with which Xerxes passed over into Greece, is a remarkable document. Exaggerations and misconceptions may have crept into it, but we are not to expect omissions, particularly relative to remarkable and extraordinary events, as the Greeks laid such a stress on them, for the sake of magnifying their victory. It arose from this affectation of superiority, that the kings of Persia, at that time, possessed no war-elephants: for, if Xerxes had had any in his dominion, he assuredly would not have left them behind, in a campaign in which he mustered every thing, and where even the Arabs appear on their camels, as a singular sort of cavalry. Æschylus, an eye-witness of the events, is likewise silent as to the elephants in the host of Xerxes, although he differs from Herodotus in many places; which is not a matter of surprise, since we must not exact from a poet the same completeness and accuracy, as from the historian.

It again follows from the scarcity of war-elephants, that then

¹ Herod. l. iv. c. 191.

no individual Indian prince stood in a state of dependance to the Persian kingdom, although Darius boasted of having achieved great victories in India. Among the fictitious Indians of Herodotus (as may be proved from himself) no true Indians were by any means included, speaking Sanskrit, or a dialect derived from it, or living under the Brahminical laws, except a barbarous race of negro Autochthones, on the right shore of the Indus, in the present Candahar and Baluchistan. We cannot, rightly, show what we ought to think of the discovery-expedition, which Darius undertook on the Indus, since a false direction is given even to the course of the river towards the east. So much is clear:—if Herodotus has narrated truly and correctly all that the Persians knew in his time of India, they knew little more than nothing; and we are justified in our conclusion, that between these neighboring countries not the slightest traffic then existed. From their languages, we must account the Persians and Indians, nations nearly allied, which at a very distant antiquity wandered from a common original settlement. But, as it appears, they afterwards knew no more of each other; and in later periods, first learnt to be acquainted again, as perfect strangers.

Nature, indeed, has fixed a mighty chasm between the two lands: to the north a chain of mountains, and lower down, vast wildernesses along the course of the Indus, and of the valley watered by it. The place where Alexander crossed the Indus, has been the entrance by which most later conquerors have entered, although here the five great rivers of the Panjab oppose a remarkable obstacle.

From this ignorance of the Persians as to India, it is further evident, that the Phœnician transports from the Arabian Gul did not, at such a very early period, reach the coasts of India: otherwise Darius must have been able to obtain better information from the Phœnicians who belonged to his kingdom, and necessarily performed his warlike duty at sea.

As far as we know, Ctesias, probably 60 years after Herodotus, was the first Grecian, who gave, from his own personal observation, a description of the elephant, in any way copious. Yet, as he had a general ill. name for his falsehoods, he may not have spared them in his account of foreign and extraordinary animals. On this account, Aristotle sometimes disproves his narrative, mentioning his name;¹ once, he merely mentions the old saying,² yet in such a manner, that his allusion can only refer to Ctesias, whose work, written not more than half a century before, was the most ancient that the Greeks had on this subject.

¹ Aristot. de animal. hist. l. iii. c. 22. in fine. De anim. gener. l. ii. c. 2.

² Aristot. de animal. ingressu, c. 9.

Ctesias was a favorite writer among his nation, on account of his agreeable style, and probably also on account of his pertinacious propensity to fiction. Besides, the Greeks had a ready disposition to adopt error, when it flattered them by any exertion of the imagination, and were exceedingly unwilling to return to that which sober truth, although ever so well established, might be able to disclose to them. I believe, that there is no other example of a nation so highly endued with intellect, in such bad taste believing falsehood. On this account, the frequently contradictory narratives of Ctesias have been circulated to a late posterity, although his writings have been lost. His book on India, in particular, has been the great treasury of tales for all following fabulous voyages. Here, men with dogs' heads found themselves at home, headless men with their faces on their breast, (both indeed borrowed, probably, from the account of the voyage of the Samian Kolæus,¹ and transplanted to India by the western Libyi,) the nimble one-legged runners,—the long flat soles, which they placed against their backs, stretching the bone of the leg upwards, for the sake of using their great feet as umbrellas,—and much more, which has been since exceeded, partly in the false Callisthenes, in the Legends of St. Brandanus, in the Voyages of Sindbad and Maundeville, and amongst us, in the Adventures of Duke Ernst.

Besides this idle infatuation of the power of imagination, which Ctesias has, indirectly, effected for such readers as have never heard of his name, his writings had a more serious influence on the history of the world: for, beyond all doubt, it was owing to the perusal of them, that in the soul of Alexander the Great an irresistible passion was kindled, of pressing forward to this land of wonders, and conquering it; and, although the transitorily obtained possession of some territories on the frontiers was again speedily lost, yet was his Indian campaign, after all, extremely successful.

Whether Ctesias really reached India, and how far he reached, is a question which deserves a particular and scrutinizing inquiry. Among the few fragments of his narrative that remain, much in them is well calculated to render the authenticity of his voyage suspicious; I do not even mean that which is self-evidently incredible, but the remarks simply and exclusively relating to natural history, wherein Ctesias might have impartially chosen between truth and falsehood. But, it is indifferent to our present purpose, whether as physician to the Persian monarch he found an opportunity of travelling, or whether without depending on the chief office of the kingdom to collect some true information, he could have had the facility of becoming acquainted with Indian produc-

¹ Cf. Herodotum l. iv. c. 101. ed. Glasg. c. 152.

tions, and their names. That, in fact, he was in a situation to become acquainted with them, must beyond doubt be affirmed. From both hypotheses, the same conclusion will follow; viz. that by means of occurrences unknown to us in the time intervening between Xerxes and Artaxerxes Mnemon, the circumstances of both countries must have been changed.

India, at this time, was no longer so inaccessible to the Persians, as it had been before: it had some political and mercantile states. The Indian Rajas sent to the king of Persia honorary presents; after the eastern manner. Those mentioned by Ctesias are of a description, which he could not have invented. Among these honorary presents was the elephant, which Ctesias saw knocking down and uprooting a palm-tree at Babylon. Now, this is, at once, contrary to the usual custom of the attester, something entirely credible, indeed of common occurrence. That Ctesias saw the beast, we can scarcely doubt, although his narrative, in many parts, appears to have been written from mere hearsay. Who else but he would have circulated the silly error, that the elephant has no joints in the bone of his leg, and on that account sleeps reclining against the trunk of a tree? that this is sawn through, by the hunters of the desert, in such a manner that he falls through his own weight; from whence the animal, once fallen on the ground, being unable to rise, is easily taken? With the last particular Aristotle¹ has disdained to intermeddle: the first he disproves, and accurately writes how the elephant walks, and how he lays himself down. It is known, that the animal readily rolls himself on his back, and easily raises himself again from this situation; in his wild state, notwithstanding his heaviness, he will often rear himself on high in the air.

Moreover, Ctesias has related, the first of all the Greeks, what an important post the elephant holds in Indian warfare. He assures us (for this once, he is cautious) that he had heard, that a hundred thousand elephants accompany the army of the king of India, (as if there was only one king,) that three thousand of the strongest were kept in the rear, and used in sieges, as battering-rams. This assertion is incalculably beyond the truth, not only beyond all credible historical examples, but also beyond the greatest number which has been computed by Indian writers on warlike affairs, as belonging to the most completely furnished² army. The possibility of bringing and maintaining so many elephants together can only be supposed, in the case of the whole of this side of the peninsula of India being under one sole governor; which certainly was not the fact in the time of Ctesias, nor for

¹ Aristot. de animal. ingressu, c. 9. de animal. hist. l. ii. c. 1.

² Cf. Cosha, p. 202. ||. 49. with Colebrooke's notes.

many centuries before. Yet this exaggeration may be forgiven to him, for Lucretius says,¹—

Sicuti Quadrupedum cum primis esse videmus
In genere anguimano elephantos, India quorum
Millibus e multis vallo munitur eburno,
Ut penitus nequeat penetrari; tanta ferarum
Vis est, quarum nos perpauca exempla videmus.

Diodorus² has handed down to us a tale of Ctesias, from whence this, if nothing else, is manifest, that the narrator was well-informed, as to the effect and formidableness of the elephant in war. Semiramis would undertake a campaign against the Indian king Stabrobates; but, having no elephants, she ordered three hundred thousand black oxen to be slain, and privately sewing their hides together, stuffed them with straw in the form of elephants. This *musc de guerre* she placed on as many camels. She crossed the Indus;—and the sight of the fictitious elephants from afar, at first, excited great terror among the Indians, who had hitherto believed that they alone possessed the species. Deserters, however, soon betrayed the secret. Emboldened by this discovery, the Indian cavalry ventured to approach them, but, in consequence of the un wonted sight and smell of the camels, was thrown into confusion. Hereupon, Stabrobates ordered the infantry gradually to approach in regular battle-array: the elephants before appointed to the station then pressed forward without delay, and caused a mighty destruction: Semiramis, herself astonished, took to flight, and her whole host retreated over the Indus. The heroine in this engagement lost two-thirds of her army, which consisted of three millions of infantry, five hundred thousands of cavalry, and a hundred thousand of war-chariots.

This is a brief compendium of the account, which is furnished with so many particulars, that the narrator would seem to have been present in person at the campaign. Now, we may ask, did Ctesias deliberately invent all this? or did he extract the matter of his narrative from the Persian archives, of which he boasts to have had the use? Yet, if we even admit the last, is the historical notice of any true event here imparted to us? or, do we read but a part of a mythological heroic poem concerning this much-sung mistress of the east? Lastly: did not Ctesias more probably hear this wonderful history in India, than in Persia? A complaisant inquirer,³ who has assiduously attempted from loose materials,

¹ De Ber. Nat. ii. 536. et seq.

² Diodor. Sic. Biblioth. l. ii. c. 16-19. N.B. In this and the following pages, the present tense of Professor Schlegel has been changed to the past, which is better suited to our idiom.

³ Asiat. Res. (London, 1807.) V. iv. A dissertation on Semiramis, &c. from the Hindu sacred books, by Fr. Wilford, p. 369.

however misapprehended and interpolated, to apply a fragment of the Indian traditions to the antiquities of our own history of the world, who has deceived himself, and been deceived by others, presents us, indeed, with a Semiramis and a Stabrobates from the Indian poems. We may easily perceive of what little utility this can be; since, in this manner, we should ingraft one apocryphal work upon another, the false narrative of a Purenæ on the suspicious one of a Greek. In my opinion, the four preceding suppositions diminish in probability, in the same order as I have made them follow each other. For a cotemporary account, the history is too full of adventures:—as an heroic mythos, it is too little creditable to the heroine; indeed, to say the truth, it is altogether too much like a carnival or an opera. I have therefore little hesitation in seeking no remoter source, than the brain of Ctesias; for he cannot so much as be acquitted of the accusation of having composed intentional falsehoods for the due amusement of his readers. But, if this fabulous historian had ever discovered any documents in the Persian writings as the basis of his narrative, we should therein have had a confession, that, at a very early period, a fruitless attempt to conquer India had been made by the Assyrian or Medo-Persian kings; and that the Indian art of war, in the commonly known kingdoms of Western Asia, was of a superior stamp, chiefly through the use of elephants.

The battle between king Artaxerxes Mnemon and the younger Cyrus, at which Ctesias himself was present, and attended the wounded monarch, is most accurately described by Xenophon,¹ who was on the other side; and from this account it is again evident, that Artaxerxes possessed no-war-elephants. The first, of which in our history of the world there is any credible account, occur in the battle of Arbela. Although Darius Codomannus in person proceeded over the Issus against Alexander through the gate of his kingdom, he brought with him no elephants: they were reserved as a body-guard, not to be replaced, for the last defence, and stood by the side of the noblest warriors before the war-chariot of the great king in a compact body, in that decisive battle.² The Indians have many, but highly embellished, accounts of the battle of Arbela, as they have of the review of Xerxes: yet, according to the express account of a most authentic narrator,³ in it were inhabitants of the right shore of the Indus, who brought some elephants, although only fifteen in number. Small as is this number, it is nevertheless so well established, that either the immediate predecessors of Darius Codomannus must have

¹ Cf. Xenoph. Cyropædiam, l. viii. c. 8. *in fine*.

² Arrian. Exped. Alex. l. iii. c. xi. 6. Cf. c. ix. 11.

³ Ibid. c. viii. 11. Ἐλφάντες δὲ πολλοί, ἀλλὰ ἐς πεντακίδεκα μάλιστα, Ἰνδοῖς ποῖς ἐπὶ τὰς τοῦ Ἰνδοῦ ἡσας.

made the provinces on this side of the Indus subject to them, which in the time of Xerxes, and probably even of Artaxerxes Mnemon, did not belong to the Persian kingdom, or that a change had taken place in the arming and military science of the dependent dwellers on the Indus since Xerxes, which can only be ascribed to the newly existing commerce with native Indian states on the other shore of it.

Besides, according to the unanimous, although in part silent, testimony of Greek contemporaries and eye-witnesses of the events, a feeble commencement of the use of war-elephants in the Persian armies first presents itself to our observation, when the dynasty of the Achæmenides was destroyed, (334 A. Ch.); from whence, we must show what degree of authenticity is to be attributed to the native traditions of the modern Persians, who refer their customs back to a very remote antiquity. According to Firdussi,¹ Feridun first tamed the elephant, and employed him in war; and Feridun is the same as the Median Arbaces of the Greeks, in the 8th century before our chronology (i. e. 800 A. C.) We may inquire, was Feridun, at the same time, sovereign of India? or were there wild elephants in Irân? Persian boasting will not indeed hesitate to assert the first; but even in the proper sense of the tradition it implies nothing certain. Evidently, the three sons of Feridun, allegorically, indicate three great nations:—Salm, the Aramæans in the west; Tur, the Nomades in the north; Irâj, the youngest and the favorite, who was murdered by the other two, the Persians themselves. No member of the family appears as the representative of the Indians. This is the more remarkable, as the Persians and Indians, from their language, must actually be considered as brothers, although both people sprang from a different stock. But the Persian dominion, at one time, extended over the whole front of Asia and a part of Tartary, yet never over India. Unless we are willing to concede an inadmissible authority to the Dabistân, a book entirely new, wherein are fables of a very old Persico-Indian monarchy of the world, we must assert, as far as our history extends, that the Persians and Indians were always separated, always independent of each other, and that Mahmûd Ghaznâvi was the first who really conquered India with Persian forces. It is further asserted in the Shâh-nâmeh, that Rustam, the favorite hero of Persian romance, the contemporary of Kai Kaus, (the Cyaxares of the Greeks, according to Sir John Malcolm) killed many elephants in the conquest of Mazenderân. On this subject, he²

¹ Sir John Malcolm's History of Persia, V. i. p. 24. Herbelot Bibl. Or., art. *Feridoun*.—N.B. Professor Schlegel should have written the name of this poet Firdausi, instead of Firdussi.

² Hist. of Persia, Vol. i. p. 35. in a note. I cannot agree entirely with the author, V. ii. p. 515: "It is not probable, that the elephant

appeals as well to the history of the land, as to the monuments of sculpture; and remarks, that Mazenderán, the Hyrcania of the ancients, on the southern shore of the Caspian sea, is more favorable to the increase of this species, than any other province in Persia, on account of its climate and the abundance of vegetation. This last must only be accounted a possibility; because the frequent and successful transplantations of the animal by men prove, that nature has not in general distributed the living race in places, where it might increase. We have read enough of the Hyrcanian tigers in the poets; but no geographer, as far as I know, has once mentioned the elephant, the wild and indigenous elephant, in Hyrcania. On account of the too great dryness of the air, and of the soil poorly supplied with water, the greatest part of the region between the Euphrates and the Indus is scarcely adapted to the wild elephant; to which the province of Mazenderán may form an exception. We have seen how it is circumstanced, from the testimony of authentic history. Poetic fable will readily permit us to transfer a magnificent custom of later times to a remote heroic period, yet there is nothing to substantiate it. As to what relates to the Persian documents, I object to them the infallible evidence, that a sculpture (*of the beast*) is of more recent date,¹ than the age of Alexander the Great, when elephants were first produced there.

We must, once more, come back to the elephants made prisoners of war at Arbela;² yet, small as their number is, they are well worthy of the attention of the careful observer of history, in its different particulars illustrative of the same point. First of all, these animals formed, as it were, the first germ of a new war-squadron, the like of which, in a short time, extended over the whole western world, from the Indus to the Pyrenees; and we have every reason to believe, that some of these were the identical beasts on which Aristotle made his observations. It is certain, that the philosopher could only have begun to write his books on animals towards the last years of his life. He might, indeed, earlier have turned his attention to the brute creation, but he had very few specimens in the indigenous species of Greece. First, through the campaigns of Alexander, the living classes of remoter climates became accessible to him: the inquirer into the natural history of

was ever indigenous to Persia; but there is no doubt that, *from the most early times*, they were known and used in war by its inhabitants." The last assertion, I hope that I have sufficiently refuted.

¹ Both sculptures in the cavern of TAKI-BOSTAN, where a boar-hunt and a stag-hunt are represented (*Hist. of Persia*, V. 1. p. 358.), belong, in Sir John Malcolm's own opinion, to the dynasty of the Sassanides. cf. V. II. p. 515, *note*.

² Arrian. *Exped. Alex.* l. iii. c. xv. 11. 16.

the world stood in need of a conqueror of the world, to deliver the rare and hitherto unknown productions of nature, as a scientific spoil, into his hands. We know with what readiness Alexander met his preceptor's thirst for information: he not only expended vast sums, and placed at his command¹ some thousands of men, hunters, fishers, bird-catchers, &c., but he appears also to have missed no opportunity of procuring, by his own personal care, objects that were worthy of him.

Ælian² has very carelessly mentioned the preceding assertion of Pliny, and probably by mere error assigned it to Philip. The sum of eight hundred talents recorded by Athenæus,³ which were expended in aid of natural history, would have been great, and perhaps beyond the means of Philip: to the resources and liberality of his son, who had acquired the treasury of the world, and immediately distributed it among his friends, it corresponded. Only such a scholar could thus have recompensed his preceptor: only such a preceptor could have desired to be thus recompensed. We have nothing to object to the attestation of Pliny, although he does not name his authority: it has the greatest internal probability; and this probability, by the state of Aristotle's zoological writings, is exalted to certainty.

Alexander had now entered on his course as a conqueror, by his expedition to Asia (Ol. cxi. 3.), twelve years before the death of his preceptor, who only survived him about two years. In the fourth year afterwards (Ol. cxii. 2.), the battle of Arbela occurred: in four years later, Alexander made his campaign to India, where he obtained possession of a greater number of elephants. The philosopher had arranged his work, after the plan of most modern zoologists, who treat of each species by itself, for the sake of being able to add without difficulty those species that might afterwards come to his knowledge. He, however, designed it as a general comparative physiology of the animal; at first, he could only proceed to a complete collection of matter in the composition of his books, in which state we now have them. In a comparison of every work on natural history, the peculiarities of the Elephant present themselves in a different point of view to the description of Aristotle: his observations on this animal are so dispersed through every book, and of such a nature, that we must allow as much time as possible to the industrious inquirer to examine them.

The most recent editor⁴ of the Aristotelian natural history has, in a learned and acute manner, examined the question of its date:

¹ Plin. Hist. Nat. l. viii. c. 16.

² Ælian. Var. Hist. l. iv. c. 9.

³ Athen. l. ix. p. 398.

⁴ Aristot. de Anim. Hist. l. x. rec. J. G. Schneider. T. 1. p. xxxviii—
—liv.

Among such a host of doubts, he almost despairs, accurately to fix the period :—yet, from a trivial *datum* in the meteorological books, which in his opinion must have been cotemporary with the zoological, he determines for himself, that Aristotle wrote or completed both works after his return to Athens (Ol. cxi. 2.): yet here he pays no attention to the natural history of the Elephant, which, as it seems to me, is of the greatest consequence in fixing the preceding date. Under other circumstances, Aristotle might have made use of preceding writers, although they be not named ;—here, it would be difficult to point out any one but Ctesias, to whom his strong propensity to critical examination will not concede any credit. It is expressly attested,² that before the victories of Alexander the Great, no elephant had been seen in Greece. Nor is it unlikely, that the earliest period at which the philosopher could have begun his researches on the Elephant, was shortly after the battle of Arbela ; and in the opinion of Pausanias, whom Buffon has followed, the elephants taken from Porus were the first that ever reached Europe, immediately, after Ol. cxiii. 2. Aristotle's residence in Athens, during the last thirteen years of his life, creates no difficulty ; from his own opulence, and Alexander's aid, he could easily have maintained a regular menagerie, in the vicinity of his residence.

It is therefore very probable, that Alexander sent some of the elephants taken at Arbela immediately to Macedonia, and from thence to Athens, partly (so we may naturally conceive) as trophies of his victory, such as hitherto had not been seen ; partly, for the sake of affording to his preceptor a new and great satisfaction. It may be easily imagined, that the vivid imagination of the young conqueror was vigorously struck by the sight of the animal, and its utility in war : he appropriated the custom to himself, and in the Indian campaign made himself master of as many elephants as he could. But he does not appear to have had even leisure to collect the most remarkable beasts of India. Aristotle only once mentions the tiger ; he certainly therefore had never seen him :—the rhinoceros remained entirely unknown to him.

The Elephant, on the contrary, he described from his personal research and careful observation of both sexes : he presented to him daily food, according to the Macedonian measure : he first anatomised the elephant. What he himself could not ascertain, viz. the beast's mode of life in his wild state, he doubtless ascertained from the Indian conductors who led the elephants. He must well have understood the right way of questioning these persons, and accordingly they informed him of particulars perfectly intelligible and credible, not such fables as Ctesias either heard

¹ He says, οὐκ ὦν ἀξιόπιστος.

² Pausan. l. i. c. xii. 4.

or invented. Generally speaking, Aristotle has detailed the bodily structure of the Elephant, his manner of motion, his wants, his capabilities, in fine, his character and habits, in so masterly a way, with such strong outlines, that he has left future naturalists little to do, as far as concerns a more accurate anatomy of the inner organs; and if we still had Aristotle's whole books on animals, particularly that with his description of incorrect anatomies, a very slight gleaning would be left to moderns in this last department. Not without critical animadversion on his error, one great naturalist has endeavored to set up one point of his hypothesis against the acknowledged authority of Aristotle. The pairing of the Elephants, (a circumstance difficult of observation, since it rarely takes place in their tame state,) Aristotle, in few words, has very correctly and accurately described; which description has been confirmed by the most recent discoveries. Against this, Buffon has raised doubts on an anatomical principle:—he forgot, that this, in fact, is established by an extraordinary physiological phenomenon in the female Elephant, *quum ad Venerem pruriat*, which Aristotle describes, and which, among modern zoologists,¹ M. Cuvier first again observed. Aristotle has indeed said, that the young elephant sucks with the lip, not with the proboscis; Perrault asserted the contrary; Buffon took up this supposition, and consequently conceived his cause decided: both have been contradicted by experience. We learn to set a still higher value on Aristotle's description of so new an object, when we compare with it the errors which have been circulated by other Greek writers after him, and, as it were, in defiance of him, and partly by those who had even been in India. For example, Onesicritus would extend the longest duration of the Elephant's life to five hundred years, and the period of the gestation of the female to ten years;² whereas Aristotle has approached to the truth, or very nearly to it. I however miss, in the still extant books of his history of the beast, a remarkable physiological peculiarity of the Elephant; viz. that he has near the temples a small orifice, whence, at certain times, he exudes a moisture, of a strong smell. Mr. Wilson, a person living in India, and of high repute for his learning in Sanskrit literature, censures the European zoologists, Buffon and Shaw, for having overlooked this circumstance, to which³ such frequent allusions are made by the Indian poets. The excellent description of the Elephant by Cuvier had not then reached Calcutta: here, indeed,⁴

¹ De Animal. Hist. l. ii. c. 1. Cf. Ménagerie du Muséum, T. 1. p. 100.

² Strabonis Geog. l. xvii. c. Rec. Casaub. Amstel. 1807. p. 1031.

³ The Méghadûta, or Cloud-Messenger, by Cālidāsa, translated into English verse by H. H. Wilson, Calcutta, 1813, p. 26. 27.

⁴ Ménagerie, &c. T. 1. p. 121.

the remark is communicated to us. Still, even *out of India* it is any thing but new ; for we find it in Strabo,¹ who, as the context proves, extracted it from Megasthenes, no where else celebrated for his spirit of research and temperate love of truth. The above-named naturalist records,² that this periodical efflux has nothing to do with the coitus desiderium (*mit der Brunst*) ; and *here* he not only has Megasthenes against him, with respect to the validity of whose authority we might easily make up our minds, but the experience of the Indians for thousands of years, which has even been deposited in the words of their language,³ relative to this subject. It may be imagined, that the appearances accompanying *this period (welche die Brunst begleiten)* are not observed so perfect and so regular in a colder climate, as in the natural habitation of the beast.

OBSERVATIONS ON

HADES—the Condition of the SOUL immediately after Death, and on Spirits and Supernatural Interpositions.

THE learned author of the *Defensio Fidei Nicenæ* has the following striking passage on an unwillingness to examine into the invisible world, which will be sufficient to remove trifling scruples which may tend to deter any of your readers from entering on so interesting a discussion. “This folly they call prudence, modesty and humility ; and endeavor to justify it by the authority of an old threadbare maxim, (the common shelter of dulness and negligence about divine things,) *quæ supra nos nihil ad nos*. I will not make comparisons between this and the other extreme ; but the ill consequences of the latter extreme are very great : for by this conceit, the most noble part of the creation is hid from our eyes, and banished out of the bounds and limits of the Christian philosophy.”

¹ Strabonis Geog. l. xvii. p. 1081. καιρὸς δ' ἐστὶ τῷ μὲν ἄρρετι (ἰδίῳ) ἰπιδὸν οἷσιν κατέχεται, καὶ ἀγριαίνῃ· τότε δὲ καὶ λίπους τὶ διὰ τῆς ἀναπνοῆς ἀνίστησι πρὸς τὸν ἀνθρώπου· ταῖς δὲ θηλαῖς, ὅταν ὁ αὐτὸς πόνος οὕτως ἀνιστῇ τυγχάνῃ. The reference to Megasthenes is at the beginning of the description of India, p. 1028.

² Ménagerie, T. 1. p. 104.

³ Cosha, by Colebrooke, p. 191.

Without either quoting all the passages in which the word **HELL** occurs in our version of the New Testament, or entering critically into an examination of the meaning of that Saxon word, it will be necessary to state and to prove, that the word is in our translation *indiscriminately* used for terms, both in the Hebrew and Greek, which mean the *Gehenna*, or a place of torment, and for *Hades*, or the invisible receptacle of the soul on its departure from the body. The profound Pearson also considers that "Hell is sometimes taken for the *Grave*, the receptacle for the body dead."

St. Matthew, narrating the words of Christ, says, "for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into Gehenna (*eis géennan*). The word "Hell," in our version, must here be understood as a place of punishment: for in the 2d chapter of Acts, we have this quotation from the Psalms: "He, seeing this before, spake of the resurrection of Christ, that his soul was not left in *Hades* (*eis ᾗδου*)."
Now the soul of Christ was with the repentant thief in Paradise, which not being a place of pain, proves that in these passages the word "Hell" must have meanings diametrically opposed to each other. In the Revelation of St. John we find it written, "I am he that liveth, and was dead; and behold, I am alive for evermore, Amen, and have the keys of *Hades* (*τῶν ᾗδου*) and of death." The meaning of the word "Hell" must here be understood, *the place of departed spirits*. In the same Revelation we find, that "Death and *Hades* (*καὶ ὁ ᾗδης*) delivered up the dead which were in them;" and they were judged every man according to his works." From this passage, it is evident that the souls of the departed are kept in Hades until the day of judgment, and that "Hell" in our received version must in this place have the same general meaning as in the preceding passage. In St. Luke we are told, that the "rich man also died and was buried; and in *Hades* (*ἐν τῇ ᾗδῃ*) he lift up his eyes being in torments." Here *Hades* is specified as a place of punishment, and as separated from Paradise, or Abraham's bosom, by a great impassable gulf. The repentant thief was in Paradise; St. Paul was carried up there, and tells us, that there "are the spirits of just men made perfect." It follows, that Hades, or the receptacle of departed spirits, is divided into a place for the righteous, and into a place for the wicked. For Christ was in *Hades*, where his soul was not left, but returned to his body, which did not see corruption; and the rich man was also in *Hades*,—Lazarus and the repentant thief were both in Paradise, and Christ was with that thief in Paradise: therefore the *Hades* of the blessed is synonymous with Paradise, and Hades is divided into two places; and our translation has used the word **HELL** indiscriminately for both, and for Gehenna, the place assigned for the souls of the condemned after the day of judgment.

It will be necessary to anticipate a difficulty, which may present

itself, on the consideration that the soul is received into a state of bliss before the judgment day. It has been shown from Sacred Writ, that there is a distinction between the souls of the righteous and those of the wicked; it follows that there must have been a judgment, because without a judgment no distinction can exist. We may then conclude, that on that awful day the final award will be pronounced with terrible solemnity.

Before the question of the situation of Hades is entered on, it may be useful to remark, that Christ was a perfect example of what would occur to the righteous after death. The physical life which belonged to the human nature of Christ was extinct, and the body laid in a sepulchre; so will our physical life be extinguished, and our bodies committed to a grave. His soul went to that Hades or Paradise where are the spirits of the just; so did the soul of the repentant thief, and so will those of the righteous. Christ resumed his body, and thus offered positive proof that the soul lived after death. His body became glorified, and ascended into heaven; so will the righteous be "raised in incorruption," with bodies "like unto his glorious body." On the situation of Hades, Pearson, Horsley, Warburton, Bull, and a long list of other prelates and learned divines, have written. The space allotted for subjects of this nature will permit only the result of arguments to be given; for more detailed information these writers must be referred to.

It was the opinion of Athanasius, Clemens of Alexandria, Origen, and Epiphanius, that Hades was situated beneath, in the central parts of the earth. The third article of our Church in the age of Henry 6th stated the same; and the learned and eloquent Bishop Horsley thought that Christ descended into the "subterranean regions," to preach to "myriads who perished in the general deluge, and found their tomb in the waters of that raging ocean." Bishop Horsley founded his opinion on 1 Pet. iii. 18. 19.—"For Christ hath also once suffered for sins, the just for the unjust, that he might bring us unto God, being put to death in the flesh, but made alive by the Spirit, by which (Spirit) also he went and preached unto the Spirits (now) in prison; which were formerly disobedient, when once the long-suffering of God waited in the days of Noah while the ark was preparing," &c.; but this foundation of Bishop Horsley is untenable, since the verses of St. Peter refer to the preaching of Christ by *the same Spirit*, by virtue of which he was raised from the dead, to those *who in the time of Noah were disobedient, before the flood, while the ark was preparing*; and who now in prison await their final judgment. Christ, therefore, preached to them through Noah while they lived and were disobedient, and not after they died; and therefore, instead of being able to draw the conclusion from these words of Peter, that Christ descended to subterranean regions, we find the Apostle referring to the preaching of Christ to the disobe-

dient antediluvians while the ark was preparing, and at the same time teaching us that Christ existed before the deluge of the world: since, without the *deputed* power, Noah could not have foretold the impending punishment, and warned the people to repent; and as he was deputed, it infers that one existed who did depute him, and this one was *Christ*. Bishop Horsley not only supposed that Christ descended to "subterranean regions," but also "to triumph there:" but this triumph over principalities and powers (Col. ii. 15.) was performed on the cross; and both that reference and the text in Eph. iv. 8. 9. are considered by the profound Pearson to be "more proper to persuade the contrary." The erudite Secker more correctly concluded, that Christ between his death on the cross and his reaniming his body was "in the same state and place where other spirits of just men made perfect are."

The words of our Creed, "*descended into Hell*," seem to decide that *Hades* is beneath the surface of this earth. But the Scriptures no where expressly declare that Christ "*descended into Hell*." In the Creed of Aquileia, where this tenet was first promulgated, it was intended to express the *burial* of Christ, and the descent of his body into the grave. And in the Epistle to the Ephesians, where it is said, "Now that he *ascended*, what is it, but that he *descended* first into the lower parts of the earth?" St. Paul distinctly referred to the pre-existence of Christ, who passed by the nature of angels and took on himself the nature of man, and "*descended first into the lower parts of the earth*;" then, after perfecting the redemption of man, again ascended to the right hand of Power and Glory. Thus there is no foundation for supposing that Christ *descended* into Hades, but that he *went* to Hades, where the spirits of the righteous are kept.

Saint Paul was *caught up*, first into the third or highest heaven, of which we hope to be inhabitants after the consummation of all things; and afterwards saw the intermediate glories and joys of Paradise, where the spirits of the just were in bliss. It has been shown, that Paradise and the Hades to which Christ went are the same. St. Paul did not *descend*, but did *ascend*. Elias was *carried up* to heaven: therefore, the place of bliss to which he was carried was not beneath, and we conclude that this place was Paradise; since he afterwards appeared with Moses, a just man, at the transfiguration of Christ: therefore, we can only conclude from Scripture, that Hades is *not* in the "subterranean regions," but in some place without the confines of the world.

The question on the condition of the Soul in Hades, will be more briefly dispatched. All metaphysical discussion on the activity of the soul from its being immaterial, or rather not composed of any combination of matter with which we are acquainted, will be avoided. Bacon has well observed, that all such subjects must

be "bound over at last unto religion, there to be determined and defined; for otherwise they still lie open to many errors and illusions of sense." The conclusion to which we wish to arrive, will be hastened if we at once state, That throughout the Scriptures sleep refers to the body; and death, when referring to mortals, to the extinction of physical existence. Therefore, the soul does not remain in a state of torpidity; and the body returns to the dust, but the spirit shall return to God who gave it. The spirits of the just are in the hands of God in Hades, where no torment shall touch them. And the Apostle lays it down for certain, "that whilst we are at home in the body, we are absent from the Lord," and consequently detained from our happiness. Samuel forewarned Saul of the destruction which awaited him and his army. Moses and Elias were both in existence when Christ was transfigured, and many saints arose after the resurrection of Christ, and went into Jerusalem: therefore, the souls of the righteous are not only not in a state of torpidity, but active, and enjoying bliss in Paradise; while the souls of the wicked are each in ("τὸν τόπον τὸν ἰδίον") their own proper place, and fully awake to the misery of their doom.

When our physical existence is terminated, those organs by which we received ideas, or communicated them to others, are destroyed; and as all the voluntary muscles by which we gave locomotion to our bodies and to our souls, (for the soul is united to the body during life,) are no longer obedient to the will, it may be asked, whether the soul has in itself the powers, for the full development of which during this life the bodily organs were necessary, of communicating and receiving ideas, or whether it has some form to which it is allied during its detention in Hades.

Many instances are related in Holy Writ, of directions received by individuals during sleep, when the organs necessary for the reception of information are not in an active state; therefore, the soul can receive ideas without the media of the senses: but because it can receive ideas from superhuman powers, we cannot conclude that it can communicate them. We might be led by the words of St. Paul, who saw the *spirits* of just men in the Hades of the blessed, to conclude, that no form was allotted to the soul in that state; but on considering that the Greek term used by the Apostle is that which is invariably applied to existent beings who have left this life, we find no ground from his words for concluding that the soul is not united to any form, until the souls of the righteous receive a glorified body, like that with which Christ ascended into heaven. On the other hand, powerful reasons may be given for inducing us to believe, that some form is allotted to the soul. Samuel was known to Saul, and spoke to him, and foretold his destruction. His prediction of events, proves that it was by divine permission he appeared. If Samuel had not a form, Saul

could not have known him. Moses and Elias were seen by the Apostles, when Christ was transfigured; therefore, they had forms: they also talked with him, and "appeared in glory." A parable is a representation or similitude, under which something else is figured. In the parable of Lazarus and Dives we have the states of the wicked and the righteous, immediately after death, figured: from which we learn two things, that some judgment takes place immediately after death, and that some form is allotted to the soul, and also powers of perception and of communication, for they are spoken of as knowing each other and communicating. Stackhouse, Cudworth, and many other justly celebrated men, considered that the soul is united to some form; and nearly all the ancient philosophers were of the same opinion, and the belief is prevalent among the most civilised, and the most savage races of men: *the Scriptures in no instance state that the soul operates, excepting when allied to some visible form.*

The question whether spirits exist, which have never been mortal inhabitants of this earth, and are yet allowed to have communication with it, seems at first to be involved in the deepest obscurity; but taking Scripture for the foundation of our opinions, we shall not find it so difficult, as it at first appears, to rear a superstructure, which, if not defined in all its parts, will at least leave an impression on the mind not to be easily effaced. We are expressly informed, that angels "*are all ministering spirits sent forth to minister for them who shall be heirs of salvation.*" Of the nature of these celestial messengers, we know nothing, since the term *angel* is a name of office, not of nature: the appearance usually assumed by them in their intercourse with men, has been that of the human form; whether we consider the angel who waylaid Balaam, those who were entertained by Abraham, or those who, clothed in white, were sitting in the sepulchre of Christ. The profound Pearson considers, that "certainly they have a constant and perpetual relation to the children of God," and that they have a particular sense of our condition; for Christ has assured us, that there is joy in the presence of the angels of God over one sinner that repenteth. They are also called the angels of men, according to the admonition of Christ, "Take heed that ye despise not one of these little ones; for I say unto you, that in heaven their angels do always behold the face of my Father." Burnet, Warburton, Bull, Grotius, and many more, with several of the Fathers of the Church, have not only held this general opinion; but Grotius and several of the Fathers have thought, that every Christian of exemplary piety has an angel directed to protect him. It was the opinion of Archbishop Secker, "that Christians have also communion with holy angels;" and with that learned and pious man the great Pearson fully accords, in these words: "The truly good partake of the care and kindness of the blessed angels, who take delight in the

ministration for their benefit." Stackhouse considers them as assisting us, through the whole course of our lives, in working out our salvation.

Whether the soul that has once reached the "undiscovered country," is detained in a region "from whose bourn no traveller returns," is a question on which much more might be said, than it would be possible to condense within the limits of a periodical publication. Some general remarks only will be advanced. It is perhaps impossible to say, how long the soul remains attached to the body after the physical life is extinct. In cases of suspended animation, in which no traces of physical life can be discerned, and which would end in death, by the application of artificial means the physical powers are restored, and the soul again animates the body. During the time that the animation has been suspended, the person appears to have been as unconscious of existence as if in the deepest sleep. We have not received the least account of what occurred to the souls of those who were restored to life, either by Prophets, the Messiah, or the Apostles. But we see, that when it has been deemed necessary by the Almighty, the souls of those who were inhabitants of this earth have returned. The re-appearance of Moses, Samuel, Elias, and the spirits of the saints who came into Jerusalem after the resurrection, was connected with the great scheme of redemption. Samuel foretold the death of Saul, and the succession of David, whom he had supported during the life of Saul, and from whom the Messiah's earthly parent was descended. When Moses and Elias appeared with Christ at his transfiguration, it was indicative that the Law and the Prophets bore testimony to him. And when the saints arose and went into Jerusalem, it was in confirmation that *He* had brought "life and immortality," (i. e. immortal life) to light. The foundation for the general belief in apparitions, Dr. Gray considers to have arisen from the miraculous interpositions which were displayed to the Jews. It should always be remembered, that every visible miraculous interposition was for the purpose of attaining publicly some great end; even those which do not at first sanction the conclusion, when examined minutely, will be found to maintain and illustrate it. Though it is admitted, that the Apocryphal records, called the books of Maccabees, cannot be quoted as authorities on points of doctrine, yet they have ever been considered as very valuable histories. In the 3d chap. of the 2d Book, is the well-known account of the apparition which prevented Heliodorus from plundering the Temple. The manner in which it is narrated, is striking. "For there appeared unto them a horse with a terrible rider on him, and adorned with a very fair covering; and he ran fiercely, and smote at Heliodorus with his fore feet; and it seemed that he that sat on the horse had complete harness of gold. Moreover, two other young men appeared before him, notable in strength, excellent in beauty, and comely in apparel, who

stood by him on either side, and scourged him continually, and gave him many sore stripes. And Heliodorus fell suddenly unto the ground, and was compassed with great darkness: but they that were with him took him up, and put him into a litter." This apparition is related as having been public, in the presence of witnesses: it was such as could be judged of by the outward senses. A record remains of the fact, and that written at a period not very far removed from the time in which it happened. Heliodorus is said to have offered sacrifice in the Temple, and made vows, and to have told the whole matter to the king. The object for which the apparition appeared, was that of vindicating "the insulted sanctity of the Holy Temple." The consideration of these circumstances leads us to rely on the credibility of this wonderful account. In it we find means proportioned to the end, and no intermixture of those trifles and individual benefits with which the majority of the stories of preternatural appearances abound.

In DEMOSTHENEM Commentarii JOANNIS SEAGER, *Bicknor Wallice in Com. Monumethiæ Rectoris.*

PART IX.—[Concluded from No. LX.]

In Nicostratum.

IN Nicostratum, p. 1250. l. 11. επειδὲ ὃ ἐν τῷ παρόντι οὐ δύνασθαι πορίσαι ἅπαντα τὰ χρέματα, ἀργύριον μὲν ἐμοὶ οὐ πάρεστιν, οὐδ' ἔχω οὐδ' αὐτός· τῶν δὲ κτημάτων σοι τῶν ἐμῶν κίχρημι ὃ, τί βούλει, θέντα τοῦ ἐπιλοῖπου ἀργυρίου ὅσον ἰδεῖ σοι, ἐνιαυτὸν ἀτόκῳ χρῆσθαι τῷ ἀργυρίῳ, καὶ ἀποδοῦναι τοῖς ξένοις.

Emendandum videtur; τῶν δὲ κτημάτων σοι τῶν ἐμῶν ΕΦΙΗΜΙ ὃ, τί βούλει θέντα τοῦ ἐπιλοῖπου ἀργυρίου, ὅσον ἰδεῖ σοι, ἐνιαυτὸν—κ. τ. λ. Vel τῶν δὲ κτημάτων σοι τῶν ἐμῶν κίχρημι ὃ τί βούλει· ΩΣΤΕ θέντα τοῦ ἐπιλοῖπου ἀργυρίου, ὅσον ἰδεῖ σοι, ἐνιαυτὸν—κ. τ. λ.

In Nicostratum, p. 1251. l. 3. τοὺς τε λόγους ἐκφέρει μου, εἰδώς, καὶ ἐγγράφει τῷ δημοσίῳ ἀπρόσκλητον ἐξ ἐμφανῶν καταστάσεως ἐπιβολὴν ἑξακοσίας καὶ δέκα δραχμᾶς, διὰ Λυκίδου τοῦ μυλωθροῦ ποιησάμενος τὴν δίκην.

"ἐμφανῇ καταστήσαι pro Exhibere poni ait, (Budæus) ut de exhibendis tabulis testamenti. unde ἐμφανῶν καταστάσεις, Actio ad exhibendum." H. Steph. Thes. Ling. Gr. IV. 27. A.

In Cononem.

In Cononem, p. 1259. l. 21. ἦδε γὰρ, τοὺς ἀλεκτρυόνας μιμούμενος τοὺς νενικηκότας. οἱ δὲ κρατεῖν τοῖς ἀγκῶσιν αὐτὸν ἤξιουν, ἀπὸ πτερυγίων, τὰς πλευράς.

“οἱ δὲ κρατεῖν τοῖς ἀγκῶσιν lege.” Wolf.

“κρατεῖν] Correxī προτεῖν Plaudere.” Reisk.

Conjeceram: οἱ δ' ἈΠΑΤΤΕΙΝ τοῖς ἀγκῶσιν αὐτὸν ἤξιουν—τὰς πλευράς.

In Cononem, p. 1269. l. 15. φασὶ γὰρ παραστησάμενον τοὺς παῖδας αὐτὸν, (Κόνωνα,) κατὰ τούτων ὁμῆσθαι, καὶ ἀράς τινας δεινὰς καὶ χαλεπὰς ἐπαράσσεσθαι.—οὐ δὲ Κόνων, ὁ τοιοῦτος, πιστός ἐστιν ὁμνῶν· οὐδὲ πολλοῦ δεῖ· ἀλλ' ὁ μὴδ' εὖορκον μὴδὲν ἂν ὁμόσας, κατὰ δὲ δὴ παίδων, ὧν μὴ νομίζετε, μὴδ' ἂν μελλήσας, ἀλλὰ καὶ ὅτι οὖν παθῶν πρότερον.

Emendandum puto: ἀλλ' ὁ μὴδ' εὖορκον μὴδὲν ἂν ὁμόσας κατὰ ΓΕ δὴ παίδων, (ὧν μὴ νομίζετε) οὐδ' ἂν μελλήσας, ἀλλὰ καὶ ὅτι οὖν π. π.

In Calliclem.

In Calliclem, p. 1273. l. 21. — οὐτε πλέον ἂν ἦν ὑμῖν συκοφαντοῦσιν οὐδέν. ἀλλ' εἰ ἠνέγκατε τότε μάρτυρα, καὶ ἐπεμαρτύρασθε, νῦν ἀπέβαιναν ἂν ἐκεῖνος, εἰδὼς ἀκριβῶς, ὅπως εἶχεν ἕκαστα τούτων, καὶ τοὺς ραδίως μισθοῦ μαρτυροῦντας τούτοις ἐξήλεγχεν.

“τούτοις redit ad Calliclem et Callicratem et socios eorum.”

Reisk.

Ad Calliclem et Callicratem et socios eorum, quos nunc compellat orator, verbis in secunda persona, ἠνέγκατε, ἐπεμαρτύρασθε, usus, τούτοις redire non potest. Ad illos significandos ὑμῖν, non τούτοις, postulasset contextus verborum; ut l. 18. πλέον ἂν ἦν ὑμῖν συκοφαντοῦσιν οὐδέν. Melior igitur vulgata lectio τούτους. μάρτυρας scilicet.

In Calliclem, p. 1281. l. 26. ὅτι δ' οὐκ ἀδικοῦμεν μὴδὲν, ἔτοιμοι μὲν ἡμεῖς ἐπιτρέπειν τοῖς εἰδόσιν, ἴσοις καὶ κοινοῖς· ἔτοιμοι δ' ὁμνῶναι τὸν νόμιμον ὅρκον. ταῦτα γὰρ φύμεθα ἰσχυρότατα παρέχεσθαι τοῖς αὐτοῖς ὑμῖν ἑωμοκόσιν.

τοῖς αὐτοῖς ὑμῖν ἑωμοκόσι, est, Vobis iudicibus, qui et ipsi jurastis.

In Dionysidorum.

In Dionysidorum, p. 1290. l. 10. διὰ τί οὖν, φησὶν, ἐμισθωσάμεν ἕτερα πλοῖα, καὶ μετεξαῖλόμην τὸν γόμον, καὶ δεῦρο ἀπέστειλα; μετεξαίρεισθαι, Transferre. Onera, e navibus alteris egesta, in alteras imponere.

In Ebulidem.

In Ebulidem, p. 1310. l. 9. Τούτῳ γίνονται τέτταρες παῖδες· ἐκ μὲν ἧς τοπρώτον ἔσχε γυναῖκας, θυγάτηρ καὶ υἱός, ᾧ ὄνομα Ἀμυθίων· ἐκ δὲ τῆς ὑστερον Χαιρεστράτης, ἡ μήτηρ ἡ ἐμὴ καὶ Τιμοκράτης.

Fors. ἐκ δὲ τῆς ὑστερον, Χαιρεστράτη ἡ μήτηρ ἡ ἐμὴ—

In Ebulidem, p. 1312. l. ult. Ἰσασι δῆπου τίς ποτε οὐσα ἡ ἐμὴ μήτηρ ἐτίθουσεν αὐτόν. οὐ γὰρ ἂν τήμερον ἡμεῖς φαιμέν εὖρκοι αὐτοῖς μαρτυρεῖν, ἀλλ' ἂν πάντα τὸν χρόνον ᾔδεσαν, ἀστὴν τὴν ἡμετέραν μὲν μητέρα, τιτθὴν δὲ τούτου νομιζομένην. καὶ γὰρ εἰ ταπεινὸν ἡ τιτθὴ, τὴν ἀλήθειαν οὐ φεύγω· οὐ γὰρ εἰ κένητες ἦμεν, ἡδικήκαμεν, ἀλλ' εἰ μὴ πολῖται. οὐδὲ περὶ ψυχῆς, οὐδὲ περὶ χρημάτων ἡμῖν ἐστὶν ὁ παρὼν ἀγὼν, ἀλλ' ὑπὲρ γένους. πολλὰ ταπεινὰ καὶ δουρικὰ πράγματα τοὺς ἐλευθέρους ἡ πενία βιάζεται ποιεῖν. ἐφ' οἷς ἐλασίντ' ἂν, ὧ ἀνδρες ἀθηναῖοι, δικαιοτέρον ἢ προσαπολλύοιντο.

De eo, qui, si peregrinitatis damnatus esset, vendendus erat, cui, ut ipse ait, pereundum fuit, iudicium περὶ ψυχῆς esse non male dici potuisset. sed, ut ut sit hoc, saltem ἀπροσδιόνυσον est ψυχῆς. Legendum, οὐδὲ περὶ Τύχης, οὐδὲ περὶ χρημάτων, ἡμῖν ἐστὶν ὁ παρὼν ἀγὼν. De fortuna, sive prospera sive adversa.

In Ebulidem, p. 1313. l. 24. οὐκοῦν δεινὸν, ὧ ἀνδρες δικασταί, εἰ μὲν ἔλαχον ἱερεὺς, ὥσπερ προεκρίθην, ἴδει ἂν με καὶ αὐτὸν θύειν ὑπὲρ τούτων, καὶ τούτον μετ' ἐμοῦ συνθύειν· νῦν δὲ τοὺς αὐτοὺς τούτους ἐμεῖ μεθ' αὐτῶν οὐδὲ συνθύειν ἔαν.

Iterandum videtur ei.—οὐκοῦν δεινὸν—εἰ μὲν, εἰ ἔλαχον ἱερεὺς—ἴδει ἂν με καὶ αὐτὸν θύειν,—κ. τ. λ.

In Ebulidem, p. 1314. l. 17. ἐγὼ δ', ὧ ἀνδρες δικασταί, (καὶ μοι πρὸς Διὸς καὶ θεῶν μηδεὶς θαρσύνῃσιν, μηδ' ἐφ' ᾧ μέλλω λέγειν ἀχθεσθῆν) ἐμαυτὸν ἀθηναῖον ὑπέληφα, ὥσπερ ὑμῶν ἕκαστος ἑαυτὸν, μητέρα ἐξαρχῆς νομίζων, ἥνπερ εἰς ὑμᾶς ἀποφαίνω,—πατέρα πάλιν, ὧ ἀνδρες ἀθηναῖοι, τὸν αὐτὸν τρόπον.

ὥσπερ ὑμῶν ἕκαστος ἑαυτὸν) ἀθηναῖον ὑπέληφε scilicet.

Ego me civem Atheniensem esse autumo, iisdem de causis, eisdem argumentis nitens, quibus unusquisque vestrum.

In Ebulidem, p. 1315. l. 24. εἴτ' ἐγὼ ξένος; ποῦ μετοίκιον καταθεῖς; ἢ τίς τῶν ἐμῶν πώποτε; ποῦ πρὸς ἄλλους δημότας ἔλθων, καὶ οὐ δυνήθεις ἐκείνους πείσαι, δεῦρ' ἐμαυτὸν ἐνέγραιψα;

δεῦρ') εἰς τὸν δῆμον τῶν Ἀλιμουσίων.

In Ebulidem, p. 1317. l. 27. ὦν ἐχθρὸς τῷ ἐμῷ πατρὶ τότε, οὐ μόνον οὐ κατηγορήσεν ἀλλ' οὐδὲ τὴν ψήφον ἤνεγκεν, ὥς οὐκ ἦν ἀθηναῖος. τῷ τούτῳ δῆλον; ὅτι ἀπάσαις ἔδοξε δημότης εἶναι.

ὅτι ἀπάσαις ἔδοξε δημότης εἶναι.) ex hoc, quod omnibus calculis, inter quos nimirum erat et Ebulidis, patrem meum Halimusiurum municipem esse decretum sit.

Hic ψῆφον φέρειν est, suum singularem, unum unius, calculum demittere. Liquet hoc ex sequentibus etiam, p. 1318. Εὐβουλίδης αὐτὸς οὐτοσί, ἡνίκα ἐνεγράφην ἐγὼ, καὶ ὁμόσαντες οἱ δημόται δικαίως πάντες περὶ ἐμοῦ τὴν ψῆφον ἔφερον, οὔτε κατηγορήσεν, οὔτε ἐναντίαν τὴν ψῆφον ἤνεγκε. Male igitur Reiskius, in Indice Græc. Demosth. ψῆφον ἤνεγκεν hoc loco interpretatur, *Proposuit ad deliberandum*.

In Eubulidem, p. 1318. l. 23. εἰ δὲ δεῖ τὴν δημαρχίαν λέγειν, δι' ἣν ὠργίζοντό μοι τινές, ἐν ἧ διάφορος ἐγενόμην εἰσπράττων δφείλωντας πολλοὺς αὐτῶν μισθώσεις τεμενῶν, καὶ ἕτερ' ᾧ τῶν κοινῶν διηπάκεισαν, ἐγὼ μὲν ἂν βουλοίμην ὑμᾶς ἀκούειν. ἀλλ' ἴσως ἔξω τοῦ πράγματος ὑπολήψεσθε ταῦτ' εἶναι, ἐπεὶ καὶ τοῦτ' ἔχω δεικνύναι τεκμήριον ὡς συνέστησαν. ἔκ τε γὰρ τοῦ ὅρκου ἐξήλειψαν τὸ ψηφιεῖσθαι γνῶμῇ τῇ δικαιοτάτῃ, καὶ οὔτε χάριτος ἐνεκ' οὗτ' ἔχθρας.

ἐπεὶ καὶ τοῦτ' ἔχω δεικνύναι τεκμήριον ὡς συνέστησαν sequentibus, non præcedentibus aptum est. Distinguendum ergo ad hunc modum, ἐγὼ μὲν ἂν βουλοίμην ὑμᾶς ἀκούειν, ἀλλ' ἴσως ἔξω τοῦ πράγματος ὑπολήψεσθε ταῦτ' εἶναι. Ἐπεὶ καὶ τοῦτ' ἔχω δεικνύναι τεκμήριον ὡς συνέστησαν· ἔκ τε γὰρ τοῦ ὅρκου—κ. τ. λ.

In Eubulidein, p. 1319. l. 26. ὦ ἄνθρωπε, τίς ἦν σοι πατήρ; ἐμοὶ Θούκριτος. οἰκείοί τινες εἶναι μαρτυροῦσιν αὐτῷ; πάνυ γε· πρῶτον μὲν γε τέτταρες ἀνεψιοί, εἰτ' ἀνεψιαδοὺς, εἰθ' οἱ τὰς ἀνεψιάς λαβόντες αὐτῶν. “In Augustano est αὐτῷ” Reisk. fors. αὐτοῦ. Θουκρίτου scilicet.

Sequitur ex vestigio;—εἰτα φράτορες· εἰτ' Ἀπόλλωνος πατρόςφου καὶ Διὸς ἑρκείου γεννηταί· εἰθ' οἷς ἡρία ταυτά· εἰθ' οἱ δημόται πολλάκις αὐτὸν δεδοκιμάσθαι, καὶ ἀρχὰς ἄρξαι, καὶ αὐτοὶ διεψηφισμένοι φαίνονται.

Legendum: εἰθ' οἱ δημόται, τῷ πολλάκις αὐτὸν δεδοκιμάσθαι καὶ ἀρχὰς ἄρξαι, καὶ αὐτοὶ διεψηφισμένοι φαίνονται.

τῷ πολλάκις αὐτὸν δεδοκιμάσθαι καὶ ἀρχὰς ἄρξαι, Eo quod in solennibus investigationibus ab illis sæpe probatus sit, necnon magistratus gesserit.

In Theocrinem.

In Theocrinem, p. 1323. l. 1. προδέδομαι—ὑπ' ἀνθρώπων, οἱ πιστευθέντες ὑφ' ἡμῶν διὰ τὴν πρὸς τοῦτον ἔχθραν, καὶ πυθόμενοι τὰ πράγματα, καὶ φήσαντες ἐμοὶ συναγωνιεῖσθαι, ἐγκαταλελοίपाσι νυνὶ με, καὶ διαλέλυνται πρὸς τοῦτον ἐν τοῖς ἐμοῖς πράγμασιν, ὥστε μοι μὴδὲ τὸν συνεροῦντα εἶναι, ἐὰν μὴ τις ἄρα μοι τῶν οἰκείων βοηθήσῃ.

Infra, p. 1335. ἐπεὶ διότι—προδέδομαι διὰ τὰς τούτων ἐταιρίας, ἐκείνως δὴλον ὑμῖν ἔσται. καλεῖται δὲ κήρυξ οὐτοσί τὸν Δημοσθένην.

οὐκ ἀναβήσεται. τούτου ὁ αἰτίον ἐστίν, οὐ τὸ ἐμὲ ὑπό τινος πεπεισμέ-
νους ἐνδείξειαι τούτον, ἀλλὰ τὸ τούτον καὶ τὸν ἄρτι καλούμενον διαλε-
λύσθαι.

In Theocrinem, p. 1327. l. 17. Πολύ γ' ἂν ὁ ἄνδρες Ἀθηναῖοι,
Δεσποτῖδας τοὺς ἀναγκάσαντας ἀποδοῦναι Θεοκρίτην τὰς ἑπτὰ μνᾶς ἐπη-
νέσατ' ἂν μᾶλλον ἢ τούτων.

τὰς ἑπτὰ μνᾶς) τὰς ἑπτακοσίας δραχμὰς δηλοῦντι, ἃς ὥφλεν ἐν ταῖς
εὐθύναις τῷ ἐπανύμφῃ τῆς αὐτοῦ φυλῆς.

In Theocrinem, p. 1336. l. 7. Θεοκρίτης γὰρ οὕτως τούτων διό-
κων παρανόμων—φανερῶς ἐφῆκε τῆς γραφῆς, ἐφ' ἣ δέκα τάλαντα
ἐπεγράψατο τίμημα. πῶς; οὐδὲν καινὸν διαπραξαμένοις, ἀλλ' ὅπως
ἕτεροί τινες τῶν ὁμοίων τούτῳ.

Πῶς; Qua ratione. Deinde sequitur ratio: τὸν μὲν Δημοσθένην
τίς—κ. τ. λ.

In Theocrinem, p. 1340. l. 20. πότε γάρ με καὶ δεῖ βοηθεῖν
αὐτῷ; οὐχ ὅταν ἡ μὲν τιμωρία κατὰ τοὺς νόμους ᾖ, μετέχων δ' αὐτὸς
τυγχάνω τῆς τοῦ πατρὸς ἀτυχίας; μόνος δ' ἢ καταλειμμένος ὁ πατήρ,
ὅπως νῦν συμβέβηκε;

μόνος καταλειμμένος) Destitutus amicis.

In Neæram.

In Neæram, p. 1354. l. 23. καὶ εἶχον, καὶ ἐχρῶντο ὅσον ἡβού-
λοντο αὐτῇ (Νεαίρᾳ) χρόνον. μέλλοντες δὲ γαμῖν, προαγορεύουσιν
αὐτῇ, ὅτι οὐ βούλονται αὐτὴν, σφῶν αὐτῶν ἱταίραν γεγεννημένην, ὁρᾶν
ἐν Κορίνθῳ ἐργαζομένην, οὐδ' ὑπὸ πορνοβοσκῶ οὔσαν· ἀλλ' ἡδέως ἂν
αὐτοῖς εἴη ἑλαττόν τε τάργυριον κομίσασθαι παρ' αὐτῆς ἢ κατέθεσαν,
καὶ αὐτὴν ταύτην ὁρᾶν τι ἀγαθὸν ἔχουσαν.

“ἀλλ' ἡδέως ἂν αὐτοῖς εἴη) ἀντὶ τοῦ βουλαμέναις, ἡ ἡδὺ ἂν αὐτοῖς
εἴη. Sed suspecta est scriptura.” Wolf.

εἴη non habet editio Pauli Manutii, nec Hervag. secunda.
Lege ἀλλ' ἡδέως ἂν αὐτοὶ ἑλαττόν τε τάργυριον κομίσασθαι παρ' αὐτῆς
ἢ κατέθεσαν, καὶ αὐτὴν—κ. τ. λ.

In Neæram, p. 1362. l. 17. ὁρῶν δὲ Φεράτωρ αὐτὴν οὔτε κοσ-
μίαν οὔσαν, οὔτε θέλουσαν αὐτοῦ ἀκροᾶσθαι, ἅμα δὲ καὶ πεπυσμένος
σαφῶς ἤδη ὅτι Στεφάνου μὲν οὐκ εἴη θυγάτηρ, Νεαίρας δέ· τὸ μὲν
πρῶτον ἐξηπατήθη ὅτ' ἡγγυᾶτο ὡς Στεφάνου θυγατέρα λαμβάνων καὶ
οὐ Νεαίρας, ἀλλὰ τούτῳ ἐξ ἁσότης αὐτὴν γυναικὶς οὔσαν πρῶτον πρὶν
ταύτῃ συννηκῆσαι. ὀργισθεὶς δ' ἐπὶ τούτοις ἅπασι—ἐκβάλλει τὴν
ἀνθρώσκων.

Scribendum puto—ἅμα δὲ καὶ πεπυσμένος σαφῶς ἤδη ὅτι Στε-
φάνου μὲν οὐκ εἴη θυγάτηρ, Νεαίρας δέ· (τὸ μὲν ΓΑΡ πρῶτον ἐξηπα-
τήθη ὅτ' ἡγγυᾶτο ὡς Στεφάνου θυγατέρα λαμβάνων καὶ οὐ Νεαίρας,

ἀλλὰ τοῦτω ἐξ ἀστυς αὐτὴν γυναικὸς οὖσαν πρότερον πρὶν ταύτῃ συνει-
κῆσαι) ὀργισθεὶς δ' ἐπὶ τούτοις—κ. τ. λ.

In Neæram, p. 1362. l. 24. ἐμβάλλει τὴν ἀνθρώπον—καὶ τὴν
προῖκα οὐκ ἀποδίδωσι. λαχόντος δὲ τοῦ Στεφάνου αὐτῷ δίκην σίτου εἰς
'Ωιδεῖον τῆς προικὸς κατὰ τὸν νόμον, ὃς κελεύει, ἐὰν ἀποπέμπῃ τὴν γυ-
ναικα, ἀποδίδοναι τὴν προῖκα· ἐὰν δὲ μὴ, ἐπ' ἐννέ' ὀβολοῖς τοκοφορεῖν,
καὶ σίτου εἰς 'Ωιδεῖον εἶναι δικάσασθαι ὑπὲρ τῆς γυναικὸς τῷ κυρίῳ·
γράφεται ὁ Φράστωρ Στέφανον—κ. τ. λ.

“τῆς προικὸς] Hæc duo verba delevi ex mente Salmasii.”
Reisk.

Retinendum videtur τῆς προικὸς sed inserendum ᾗ.—λαχόντος
δὲ τοῦ Στεφάνου αὐτῷ δίκην σίτου εἰς 'Ωιδεῖον, *Ἡ τῆς προικὸς, κατὰ
τὸν νόμον—κ. τ. λ.

In Neæram, p. 1363. l. 12. γνούς δ' ὅτι κινδυνεύσει, ἐξελεγχθεὶς
ξένης θυγατέρα ἐγγεγνημένην, [καὶ] ταῖς ἐσχάταις ζημίαις περιπεσεῖν,
διαλλάττεται πρὸς τὸν φράστορα.

“Aut καὶ est delendum, aut περιπεσεῖ in tertia persona sing.
futuri indicativi legendum.” Reisk.

Nec hoc, nec illud. καὶ ταῖς ἐσχάταις ζημίαις, est, VEL ulti-
mis suppliciis.—EVEN.

In Neæram, p. 1381. l. 2. 'Ἰπποκράτης εἶπε πλαταιίας εἶναι
'Αθηναίους,—κατανεῖμαι δὲ τοὺς πλαταιίας εἰς τοὺς δήμους καὶ τὰς
φυλάς. ἐπειδὴν δὲ νημβῶσι, μὴ ἐξέστω ἔτι 'Αθηναίῳ μηδενὶ γίγνεσθαι
πλαταιέων, μὴ εὐρομένῳ παρὰ τοῦ δήμου τοῦ 'Αθηναίων.

Forc. μὴ εὐρΗμένῳ.

Proœmia.

Proœmia, p. 1420. l. 1. πότερον προῖκα λέγειν ταῦτ' αὐτοὺς
οἶεσθε; ἀλλ' οἱ τῶν ὀλιγαρχιῶν, ὑπὲρ ὧν οὗτοι λέγουσι, κύριοι, καὶ
πλείω σιωπῇ μᾶλλον ἂν δοῖεν.

F. μάλα ἂν δοῖεν.

Proœmia, p. 1427. l. 28. ἀρά γε, ὃ ἄνδρες 'Αθηναῖοι, γινῶναι μὲν
ἐστὶν ἐκάστω τὰ δέονθ' ὑμῶν, καὶ τὰ τῶν ἄλλων εἰπεῖν ἐπίσταται, ποιῶν
δ' αὐτὸς ἕκαστος οὐ χαριεῖται;

Ἀν ποιῶν δ' αὐτὸς ἕκαστος οὐ χαίρει; Nam χαίρεται, quod pro-
pius, Datidi magis forsitan conveniret quam Demostheni.

Proœmia, p. 1428. l. 4. εἰ μὲν τοίνυν μηδένα καιρὸν οἶεσθε ἤξειν,
ὃς εἴσω τῆς εἰρωνείας ἀφίξεται ταύτης, καλῶς ἂν ἔχοι τοῦτον τὸν τρόπον
διάγειν.

εἴσω ἀφίξεται) Figura a militibus sumta, intra tela hostium
irruentibus, atque ita irrita reddentibus.

Proœmia, p. 1429. l. 19. οὐ γὰρ ἐνδεία μοι δοκεῖτε λόγων οὐδὲ
νῦν ὁρᾶν τὰ πράγματα πάντα λελυμασμένα, ἀλλὰ τῷ τοῦς μὲν ἑαυτῶν

ἔνεκα δημηγορεῖν καὶ πολιτεύεσθαι, τοὺς δὲ μήπω τούτου δαδωκότας πείραν, μάλλον ὅπως εὖ δοξοῦσι λέγειν, σπουδάζειν, ἢ πῶς ἔργον, ἐξ ὧν λέγουσί, τι συμφέρον πραχθήσεται.

τούτου) τοῦ δημηγορεῖν scilicet—qui quid in dicendo efficere possint, nondum specimen dederunt.

Proemia, p. 1429. l. 27. Δοκεῖτέ μοι δικαίως, ὦ ἄνδρες Ἀθηναῖοι, προσέχειν τὸν νοῦν, εἴ τις ὑπόσχοιτο ὑμῖν ταῦτά δίκαια καὶ συμφέροντα δεῖξαι ὄντα, ὑπὲρ ὧν βουλευόμεθα.

Legendum videtur Δοκεῖτέ μοι δικαίως ἈΝ, ὦ ἄνδρες Ἀθηναῖοι, προσέχειν — κ. τ. λ.

Proemia, p. 1434. l. 2. τὴν μὲν οὖν ἀρχὴν εἰ καλῶς ἐγινγνώσκατε) Si recte principio statuissetis.

Proemia, p. 1436. l. 17. εὐχομαι δὲ τοῖς θεοῖς, ἃ καὶ τῇ πόλει καὶ ἐμοὶ συμφέρειν μέλλει, ταῦτ' ἐμοὶ τε εἰπεῖν ἔλθειν ἐπὶ νοῦν, καὶ ὑμῖν ἐλθεῖν. τὸ γὰρ πάντα τρόπον ζητεῖν νικῆσαι, δυσὶν θάτερον, ἢ μανίας, ἢ κέρδους ἔνεκα ἐσπουδαχότος φήσαιμ' ἂν εἶναι.

νικῆσαι) Sententiam suam probare. Efficere ut sententia sua aliorum sententiis præferatur.

Proemia, p. 1438. l. 26. Πρῶτον μὲν οὐδὲν ἐστὶ καινόν, ὦ ἄνδρες Ἀθηναῖοι, τοῖς δόξαισι παρ' ὑμῖν εἶναι τινὰς οἵτινες ἀντεροῦσιν ἐπειδὴν πρᾶττειν τι δέη.

τοῖς δόξαισι παρ' ὑμῖν) Decretis vestris.

Proemia, p. 1441. l. 27. ἐγὼ δ' οὐκ ἀποτρέφομαι λέγειν ἃ δοκεῖ μοι, καίπερ ὁρῶν ἡγουμένους ὑμᾶς.

“καίπερ ὁρῶν ἡγ. ὑ.) Tametsi vos duci video. ἡγουμαι nunquam passiva significatione legi. quare κηλουμένους legendum censeo, id est demulceri: vel πειθομένους, persuaderi, vel potius (quod est et scripturæ et pronuntiationi propius) ἡδομένους τούτοις, (s. τοῖς ἐξαπατάσι τῶν ρητορῶν, vel τούτοις τοῖς λόγοις: quod perinde est) delectari.” Wolf.

“Dedi de meo ὁρῶν ἰπουμένους. V. Hesych. ν. ἰπουμένους.” Reisk.

F. ἡλγημένους.

Proemia, p. 1443. l. 19. Οὐδαμῶς, ὦ ἄνδρες Ἀθηναῖοι, οὔτε τὰ πράγματα χεῖρω γένοιτο, οὐδ' ὑμεῖς ἀτοπώτεροι φανείητε, εἰ μὴδὲ τῶν δοξάντων ὑμῖν πέρας μὴδὲν ἔχειν δοκοίη, μὴδ', ἀφέντες ἃ συμφέρει, τῶν πρὸ ὁδοῦ τι περαίνετε.

Corrigendum puto:—οὔτε τὰ πράγματα χεῖρω γένοιτο, οὐδ' ὑμεῖς ἀτοπώτεροι φανείητε, *H εἰ μὴδὲ τῶν δοξάντων ὑμῖν πέρας μὴδὲν ἔχειν δοκοίη, μὴδ', ἀφέντες ἃ MH συμφέρει, τῶν πρὸ ὁδοῦ τι περαίνετε.

Proemia, p. 1443. l. 27. τὸ μὲν γὰρ, λόγου μὴ τυχόντα, πεπείσθαι βέλτιον τῶν ὑμῖν δοκούντων αὐτὸν ἐντεθυμῆσθαι, συγγνώμη· τὸ δὲ ἀκουσάντων ὑμῶν, καὶ διακρινάντων ἔτι ἀναισχυντεῖν, — ἄλλην τινὰ ὑποψίαν οὐχὶ δικαίαν ἔχον φανείη.

Reiskius τῷ μὲν γὰρ dedit. Verum cum de re, non de persona agatur, genitivus potior quam dativus, post συγγνώμη. Malim igitur, TOT μὲν γὰρ, λόγου μὴ τυχόντα, πεπεισθαι β. υ. δ. α. ε. συγγνώμη.

Prooemia, p. 1444. l. 28. φασὶ γὰρ, ὧ ἄνδρες Ἀθηναῖοι, παρ' ἐκεί-
νοις μέχρι μὲν τοῦ δόξαι, γνώμην ἦν ἂν ἕκαστος ἔχῃ, λέγειν. ἐπειδὴν
δ' ἐπικυρωθῇ, ταῦτα ἅπαντας ἐπαινεῖν καὶ συμπράττειν, καὶ τοὺς ἀντει-
πόντας.

F. μέχρι μὲν τοῦ δόξαι TI,

Prooemia, p. 1446. l. 5. καὶ βραχυῖαν, ὧ ἄνδρες Ἀθηναῖοι, καὶ
δικαίαν ποιῆσομαι τὴν ἀρχὴν τοῦ λόγου· καὶ οὐδὲ τὰ πάντα ἐρῶ.

“καὶ οὐδὲ τὰ πάντα ἐρῶ) Neque omnia dicam. Suspecta mihi
lectio est, sed nihil habeo melius.” Wolf.

Legendum καὶ ὩΔΕ τὰ πάντα ἐρῶ.

ᾧδε, Sic; h. e. καὶ βραχέως καὶ δικαίως.

Prooemia, p. 1446. l. ult. εἰ μὲν οὖν ἐκ τοῦ μὴ εἰλεῖν ἀκούειν,
ἐλπίς ταῦτα γενέσθαι βελτίω, τοῦτο χρὴ πράττειν. εἰ δὲ χεῖρω μὲν
ἅπαντα, βέλτιον δ' οὐδὲν ἐκ τούτων γενήσεται, τι δεῖ, πρὸς τὸ φαυλό-
τατον ἐλθεῖν ἑάσαντας, ἐκ πλείονος ἢ νῦν, καὶ χαλεπωτέρου; σώζειν
πειραῖσθαι.

F. ἐκ πλείονος ἢ νῦν καὶ χαλεπωτέρου σώζειν πειραῖσθαι KINAT-
NOT.

Prooemia, p. 1448. l. 3. οἶμαι μὲν οὖν οὐδὲ τοὺς κεκρατηκότας
(eos qui vos vicerunt) ἀγνοεῖν ὅτι βουλευθέντων ὑμῶν καὶ παροξυνθέν-
των τῷ γεγενημένῳ (κακῷ) οὐ πάνυ πω δῆλον πότερον εὐτύχημα ἢ καὶ
τῶναντίον αὐτοῖς ἐστὶ τὸ πεπραγμένον.

Corrigendum f. ΒΟΤΑΕΤΦΕΝΤΩΝ ὑμῶν.

Prooemia, p. 1453. l. 9. Ὅσῃ μὲν, ὧ ἄνδρες Ἀθηναῖοι, πεποίηται
σπουδῇ οἱ πρέσβεις κατηγορεῖσθαι τῆς πόλεως ἡμῶν, ἅπαντες ἐωράκατε.
πλὴν γὰρ οὐκ ἔχω τίνος εἶπω, τᾶλλα πάντα ὑμῖν ἀναθεῖναι πεπεῖραν-
ται. πλὴν γὰρ οὐκ ἔχω τίνος εἶπω) Excepto enim—nescio profecto
quid dicam excipi. For except, I know not what,—

Prooemia, p. 1460. l. ult. οἳ τε γὰρ συνεχεῖς οἶδε παραξευγνύμε-
νοι σφίσιν, ἐξ ἰδίων σπουδαίων καὶ δικαίων ἀνδρῶν εὐλαβεστέρους αὐ-
τοὺς παρεῖχον.

“ἐξ ἰδίων) F. ἐξ ἀνθρώπων σπουδαίων” Wolf.

Minime gentium. ἐξ ἰδίων σ. καὶ δ. α. est, Ex iis qui antea,
privati, viri probi et justī fuissent. Tollendum comma post
σφίσιν, pendet enim ἐξ ἰδίων α παραξευγνύμενοι.

SOME REMARKS ON THE VALUE OF ROMAN TRAGEDY.

CONCERNING few parts of ancient literature have so many erroneous or half-true ideas been advanced, as concerning Roman Tragedy. Natural as this seems, on the one hand, because only a few of the Roman tragedies, written by Seneca in a very bad taste, have been saved from the wreck of time, and, of course, this branch of Roman literature is scarcely known to us : so striking it is, on the other, that those ideas proceeded precisely from the most eminent literati (e. g. Herder, Lessing, &c.). On a closer examination of the subject we find, that those ideas derived their origin only from a partial attention to particulars, and not from a general consideration of all historical facts. Some have formed their judgment on Roman Tragedy after Seneca only ; others again, misguided by certain passages of Horace, have considered it as a servile translation, or, at least, as a servile imitation of Greek Tragedy ; while others, and these by much the greater number, have generally denied the capacity for tragic productions to the Romans. But if you compare what Horace, Quintilian, Vellej. Paterculus, Tacitus (de Caus. Corr. Eloq.), and especially Cicero, have written concerning Roman Tragedy, you will find that the ancients had a totally different idea of it.

The tragic attempts of the Romans are to be considered from another point of view, than the preceding ; and this point must be determined by the notion which ought to be formed of Roman literature in general. What Tennemann (in his history of Philosophy) has so exquisitely remarked concerning the philosophical attempts of the Romans, may be also here universally applied to their whole literature.

It must be allowed, that the Romans had talents for every branch of literature ; but it is equally true, that they *fell short* of the due cultivation of these talents, and the full development of their higher mental faculties. The first literary efforts of the Romans consisted in borrowing, or at most in improving, what the Greeks had invented. But in treating the Greek subject, the peculiar Roman spirit, which Horace (Ep. ii. 1, 165.) so well marks by calling the Roman *natura sublimem et acrem*, manifested itself as quite different from the Greek. Had this spirit been assiduously cultivated for some centuries, the Romans would doubtless have ascended in every part of the sphere of literature from step to step, that is, to productions of the Roman creation according to the nature of their particular genius. It is only in history, and in several

parts of poetry, that the Romans have reached this summit; but neither in philosophy, nor in most branches of poetry, and of arts and sciences, had Roman genius time enough for attaining that second step. The poison of immorality, and the destructive breath of despotism, attacked the noblest spirits, long before their perfect development, in their most vital parts; and Roman literature, before the attainment of that elevation, fell into an uninterrupted decay. We must, in general, judge their literary productions according to that idea, and, of course, fix the value of the single parts of poetry, by examining how far they had arrived at high perfection, and Roman originality, before the commencement of their retrocession.

In applying these considerations on Roman Tragedy, we must introduce some historical remarks on the origin of their tragedy, on the tragic poets, and some subjects connected with them.

The first beginning of their Tragedy is to be attributed to *Livius Andronicus*, in the second Punic war; and so in general the higher mental culture may be referred to the days of the greatest martial glory of that "everlasting city," after she had subdued her most dangerous enemies. What Grotius (*Præf. ad Exc. e Trag.*) so justly observed of *Æschylus*, that "he applied his martial spirit to poetry," may be said of the Romans in a much stricter sense. The first attempts of Roman genius were confined to copying from the Greeks. (*Cato ap. Gell. xi. 2. Cic. Tusc. i. 2. Gell. xxvii. 21. Horat. Ep. ii. 1, 156.*) Whether the first drama exhibited at Rome was a tragedy or comedy, or, as some authors suppose, both tragedy and comedy were represented in their public games; whether the first scenic entertainments (*ludi scenici*) were celebrated at the festivals of *Magna Mater Idæa*, (*Liv. xxxvi. 36. ex Valerio Ant.*), or *Juventas* (*Atteius ap. Cic. Brut. 18.*), or any other deity, we need not inquire here; (*vide Osannus in Anal. Crit. Berol. 1816. p. 39. sqq.*) We add only, that, after the explanations of *Osannus*, we date the first scenic games in the year 513. p. Ch. n., and agree with the following words of *Cassiodorus* (*vid. Osann.*): "*His consuevis, ludis Romanis, primum tragœdia et comœdia in scenam data.*" It is more important to observe, that Roman Tragedy, from its earliest origin, has been intimately connected with religion. This is, of course, to be considered only as an external connexion with religion; whether an internal union of this kind may have existed, we shall show hereafter. It was only in the public games, instituted and celebrated in honor of any deity, that dramatic performances were exhibited. (*Cic. de Legg. ii. 9. Orat. de Harusp. Resp. c. 12. Val. Max. ii. 4. 1. who relates, that theatres were instituted for the amusement of the people, and in honor of deities.*) *Donatus* (*de Trag. et Comœd.*) observes, that two altars were placed on the stage, one in

honor of Bacchus, the other of that deity in memory of whom the games were celebrated.

Before we proceed farther, we must give a catalogue of the tragic poets after the time of Livius Andronicus. Among these are enumerated only such as have actually written tragedies; and we accompany this list with the necessary literary notices.

Livius Andronicus is in the same century followed by *Cn. Naevius*, *Q. Ennius*, (cfr. *Q. Ennii Fragmenta* ab Hier. Columna conquisita, accurante Hesselio. Amat. 1707.) *M. Pacuvius* (cfr. *Delle Memorie di M. Pacuvio Dissertazione di Annib. Leo. Napol. 1763.*).

For our later examination, it is important to observe here, that this Ennius composed the first real epic poem having a Roman subject; and, of course, Roman tragedy stood in a quite different relation to the epopee from the Greek. Whether they had not a sort of epic national poetry in earlier times, is another question, which we shall discuss hereafter; but the latter had by no means any influence on tragedy.

L. Attius (Quintil. Inst. Orat. x. p. 97. Vellej. Paterc. i. 17. ii. 9. Ovid. Amor. ii. xv. 88.), who was still living in Cicero's time, and attained to an eminent renown among the tragic poets.

In the seventh, and beginning of the eighth century, *M. Attilius*, who translated the Electra of Sophocles into Latin verse. Cfr. Suet. Jul. c. 84. et ibi Baumgarten-Crusius.

C. Titius. Cic. Brut. c. 45.

C. Jul. Cæsar Strabo. L. f. Cic. Brut. 48. Val. Max. iii. 7, 11. Ascon. ad Cic. Orat. pro M. Sc., who praises him as an orator, and tragic poet. *C. Jul. Cæsar*. Suetonius (c. 56.) says, "he composed, in his youth, the tragedy of *Œdipus*."

Q. Tullius Cicero, brother of Marcus, Cic. epp. ad Quint. fr. iii. 8. 6. 9. What is said in that passage, that he had composed four tragedies within the space of sixteen days, tends not to his praise.

In the age of Augustus, *C. Octavianus Augustus* distinguished himself by writing the tragedy called *Ajax*. Sueton. c. 85. Macrobb. ii. 4. Suidas calls another, *Achilles*.

Asinius Pollio, of whom Horace makes mention so many times. Thorbeck has written a beautiful dissertation on his life and poetical works (Lugd. Bat. 1820.).

Pupius. Horat. ep. i. 1. 67. Concerning *Pupius* the Scholiast Cruq. observes, that when his tragedies were represented on the Roman stage, the audience melted into tears; which circumstance gave occasion to this distich:

"Flebunt amici et bene nati mortem meam,
Nam populus in me vivo lacrimavit satis."

C. Titius Septimius. Horat. ep. i. 1, 9. sqq.

L. Varius. Quintil. Just. orat. x. p. 97. Tacit. de Caus. Corr. Eloq. c. 12. &c. His Thyestes was highly celebrated.

C. Turanius and Gracchus. Ovid. e Ponto iv. 16, 19.: "Musaque Turanni tragicis innixa cothurnis—Cum Varus Gracchusque darent fera dicta tyranni." We should probably read here: "*Varius.*" Cf. Heinsius. This Gracchus is not, as Vossius supposed, C. Gracchus, the brother of Tiberius. Cf. Heinsius.

Ovidius Naso. Trist. ii. 5, 35. v. 7, 27. His Medea was well known. Quintilian (Just. orat. x. p. 97.) says: "The Medea of Ovid shows evidently how much this poet would have been able to do, if he had chosen rather to regulate his genius than to give the reins to his fancy."

After Augustus, *P. Pomponius Secundus* wrote some tragedies greatly celebrated by the ancients. Vide Lips. ad Tac. Annal. xi. 13. Maffei in Verona illustr. ii. p. 13.

L. Annæus Seneca. Whether all the tragedies which we have under the name of Seneca are to be ascribed to one poet only, or were partly written by the philosopher, refer to Jacobs, in "Zusätzen zu Sulzer's Theorie iv. 2. p. 339." Klotzschius, Prolusio de Seneca uno quæ supersunt tragoediarum omnium autore. Viteb. 1802.

Annæus Cornutus. Cfr. Reimar. ad Dion. Cass. ii. p. 1025.

Persius and Lucanus. Cfr. Sueton. vitæ.

Statius wrote the tragedy of *Agave*; Juvenal. vii. 92.

Curiatius Maternus. Tacit. de Orat. c. 2. 3. 9.

Canius Rufus. Martial. iii. 10.

Varro, Martial. v. 31. *Scæva Memor,* Martial. ii. 20, 11.

Tucca et Bassus. Martial. xii. 94. v. 53.

Puccius, Faustus, Rubrenus Lappa, Juvenal. vii.

Rutilius Geminus, Fulgentius s. v.

Lampridius. Apollinaris epp. viii. 11.—This Lampridius was the last of the tragic poets we find mentioned. These latter represented in their works, according to the general course which Roman literature took, only a higher degree of that bad taste in which Seneca wrote.

These are all the tragic poets, who may, no doubt, make legal claim to authorship in this branch of poetry, but only a few of them to real fame of authors. To complete our historical remarks, we may add the following poets, whose claim is of a doubtful nature.

M. Terentius Varro, indeed, imitated the tragic poets very often in his satires; but it is by no means evident, as some have maintained, that he wrote tragedies.

Lucius ap. Macrob. Sat. ii. 4. "gravis tragoediarum scriptor." Wieland (ad Horat. ep. ii.) justly remarks, that Varius is here meant.

Aristius Fuscus. Horat. Od. i. 22. Sat. i. 9, 61. Epp. i. 10.—Acron calls him a tragic poet, Porphyrio a comic.

Single pieces are often quoted by the later writers, especially lexicographers and grammarians, without adding, if they were tragedies, or comedies, or pantomimic pieces, the latter of which were very frequent, in later times, as we shall see hereafter. Thus Gellius (xix. 7.) quotes an *Alceste* by a certain *Laevius*; Fulgentius (s. v. antistare) a *Crispinus*; Nonius (s. v. cardo) "*Grajus in Peliadibus*;" Seneca (Suas. vii.) names a certain *Surdinus*, but does not add if his dramas were tragedies or comedies. The scholiast Cruqu. ad Horat. ep. ad p. 288. says: *Ælius Lamia*, *Antonius Rufus*, *Cn. Metellus*, *Africanus*, *Africanus*, *Pomponius*, composed tragedies and comedies. Besides this vague assertion, it is to be doubted, whether these plays were written in the Latin or in the Greek language, which was frequently used in the later period. Cfr. Job. Lydi de Magistr. Reip. Rom. Lugd. Bat. 1812. lib. i. §. 40

Mæneas wrote *Octavia* (Seneca ep. 19.) and *Prometheus* (Priscian. x. 8.): but these were, no doubt, only mimic pieces. Cfr. Spalding ad Quintil. ix. 4, 281.

That *Virgil* did not write tragedies, as some have supposed, is quite decided (cfr. Martial. epigr. viii. 18.); but whether he is not to be numbered among the mimographers, or if these passages (Macrobius Sat. v. 17. Sueton. Nero 54.) merely assert, that the pantomimes took only detached parts from his celebrated epic poem for their exhibitions, is very far from being determined.

Cassius of Parma. Acron (ad Horat. epp. i. 4, 3.) and the Scholiast Cruqu. (ad. Sat. i. 10, 61.) say, "this renowned tribune, following the interest of Brutus and Cassius, wrote tragedies;" both of them agree in calling one of his tragedies "*Thyestes*;" and Acron adds, that, according to the most generally received opinion, it was that tragedy, which Varius declared to be his own, after having killed Cassius, by order of Augustus, and gained possession of his writings. We will not pretend to decide whether these remarks have any foundation; but this matter is not to be so easily settled, as Wieland (ad Horat. epp. i.) and Ruhaken (ad Vellej. Paterc. ii. 8, 6.) supposed.

Finally, among the Roman tragic poets some emperors are also to be classed; but although it is very probable, and has partly been proved by the testimonies of several authors, that *Nero* (Dio Cass. ii. ibique Reimar.), *Titus* (Entrop. vii. 14.), and *L. Annius Vetus*, (Aurel. Vict. epit. c. 16.) composed poems, yet it does not follow that they wrote tragedies.

By this catalogue it appears, that tragic poetry has been not less cultivated by the Romans, than the other kinds of poetry. The most renowned among the tragic poets, and those who are most frequently quoted, are *Pacuvius*, *Attius*, *Varius*, *Asinius Pollio*, *Ovidius*, and *Pomponius Secundus*.

Of all the Roman tragedies, the number of which some have

stated with much probability at 300, none is still extant, except those of Seneca, which perhaps deserved less to be saved than the most of all those which time has swallowed up in its abyss. Only single passages, dispersed here and there, and mostly without the name of the author or the piece, and very often corrupted, that is, all that we have left by the tragic Muse of the Romans; they are rather traces of her existence, than delineation of her life and form. Nevertheless several learned men have meanwhile attempted to collect all these small remnants, and communicate their observations on Roman tragedy, as well as their conjectures on single poets. The principal works on tragedy are known, and what has been well written on single poets we have already partly stated. Among the modern writers we must note, besides *Lessing* (Laocoon), *Herder* (Von den Wirkungen der Dichtkunst auf die Sitten der Völker, und: Ursachen des gesunkenen Geschmacks), and *Jacobs* (Nachträge zu Sulzer's Theorie i. B. 1 St., iv. B. 2 St.), *F. Schlegel* (Geschichte der alten u. neuern Litteratur. i. S. 103 sqq.), *Plank* (Disputatio de origine et indole veteris tragiæ apud Romanos præfixa Ennii Medææ. Gotting. 1807.), and *Baden* (de causis neglectæ a Romanis tragiæ. Gotting. 1789.) It is to be regretted, that these authors presupposed the insignificance of tragic poetry in the Romans, and only searched for the reasons. The observations of *Wieland* (ad Horat. Ep. ii. 1.) and *Wilh. Aug. Schlegel* (über Dramat. Kunst u. Litteratur. ii.) are of a rather impartial nature. Cfr. *Heinrich* de Pacuvii Dulorestæ. Bonnæ, 1822. *Manso*. Vermischte Schriften. Berlin. 1821. *Weichert* de Horatii obtrektoribus. Grimæ, 1821. *Osannus* in Analectis criticis.

None of the works written by the ancients on Roman Tragedy is yet extant, though the loss of the essay of Sophocles on Greek Tragedy is much more to be lamented. *Varro* wrote several books *de Poetis* (Cic. Brut. 15. Acad. i, 3. Gell. N. A. xvii, 21. Cfr. Schneider ad Brut. 17.) *Attius* (*libri didascalicon*) is mentioned by Gellius, Nonius, Priscian, and Charisius. Cfr. Mercerus ad Non. s. v. redhossit. Perhaps the tragic poet is meant. Cic. Brut. c. 64. *Suetonius*; *de ludis et spectaculis*. Cfr. Isid. Orig. viii. 7. Suidas in Τράγκυλλος. Diomedes lib. iii. *Rufius Ephesus*, *historia dramatica*. Phot. Cod. CLXI.

After these introductory remarks another question is left, before we consider more closely the nature of Roman tragedy, whether it has not been connected in its origin with the culture of the Etrurians, or with the national poetry of the Romans. Both positions have been supported by some; but both are erroneous. That the Etrurians reached a certain degree of mental culture much earlier than the Romans, *Lanzi di Saggio* (de Lingua Etrusca) has proved. It is also not to be denied, that the Romans borrowed from Etruria many games, the stately triumphs, magnificent shows,

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the science of the haruspices and augurs, and many other things, from which the unsuspected testimonies of the ancient writers remove every doubt. Farther, we cannot doubt, that the Hetrurians were acquainted with the Greek culture, as particularly appears from the pictures on their coffins. (Cfr. Micoli *l'Italia avanti il Dominio de' Romani* ii., and, Uhden *über die Todtenkisten der alten Etrusker. Abhandl. der Königl. Pr. Ac. d. W.* Berlin. 1819. S. 25 sqq. Creuzer's *Symbolik* ii.) It may even be allowed, that the taste for dramatic pieces was excited at first by the farces brought from Hetruria to Rome (Liv. vii. 2. where he says, the word "*histrio*" was of Hetrurian origin); we may also admit, that they had a tragic poet, whom Varro calls Volumnius, but this is still uncertain. Cfr. *Niebuhr Röm. Geschichte* i. S. 88. *Schlegel* in *Heidelb. Jahrb.* 1816. p. 860.

But it cannot be doubted, that the regular Roman Tragedy, having arrived at perfection, had in its argument and formation not the least essential connexion with the Hetrurian games and the Atellanian and Fescennine farces. Certainly the whole dramatic art of the Hetrurians consisted only in buffooneries; and the Roman Tragedy owes its origin to the Romans being acquainted with *Magna Græcia*. On this subject consult the learned criticism of the works on ancient literature by Schöll and Dunlop in the *Edinburgh Review*. No. LXXX. Jul. 1824.

It cannot be questioned, that the Romans had, before the period of their proper literature, a national poetry, in which the deeds of renowned men were especially celebrated. Cfr. Cicero *Tusc.* i. 1. iv. 2. Brut. 19. Varro *ap. Non. assa.* Quintil. i. 10, 20. Val. Max. ii. 1, 10. The remarks of *Niebuhr* on this subject in his Roman history are extremely valuable. However important and useful this examination may seem for the history and epic poetry of the Romans; yet is it trifling in treating their tragedies. The Greek Tragedy proceeded from the epic poem; but the genuine Roman drama was formed before the epic poem according to the of art; and from being copied, in its origin, immediately from the Greek drama, it was separated from the first epic national poetry. The Roman drama could have only taken its subject, in its progress towards improvement, from the latter. Whether, and how far this may have been the case, we shall hope to prove hereafter.

S.

E. H. BARKER

DISSERTATIO DE VARIIS BASSIS, quorum mentio in veteribus Scriptoribus et Monumentis facta est.

PART II.—[Continued from No. LX.]

“**C. BASSUS** Grammaticus. Scripsit lib. *de Orig. Vocabb.*, quem citat Gell. *N. A.* 2, 4. 3, 19.” [‘*C. Bassus*, scripsit libros *de Origine Vocabulorum*, Gell. 2, 4.’ Jo. Glandorpii *Onom. Hist. Rom.* p. 158. ‘*Cajus*, Gramm. *de Orig. Vocab.* citatur a Gell. 11, 17.’ Matth. Aimerich. *l. c.* p. 74.] “Citatur etiam a Lactantio *Div. Inst.* 1. et ab aliis. Sunt qui contendunt, eum non *Cajum*, sed *Gabium* fuisse nuncupatum, et *G* prænominis a librariis commutatam in *C*. Citatur *G. Bassus* a Macrob. *Sat.* 1, 9. 3, 6. Scripsit *de Diis*. Fulgent. *Planciades Gramin.* citat eum in *Satyris*. Ex quo intelligere est, eum Poëtam Satyricum fuisse. Ejus *Origg.* desiderantur. Aliqui eum *Gravium* vocant: quæ varietas ex eo oritur, quod Rom. prænomena sola prima litera consignare solebant, et sæpe, loco *G*, *C*, et contra usurpabant, cum ante Carhiliū *C* pro *G* scriberetur.” Matth. Aimerich. *l. c.* p. 61. “Citatur etiam in *Pandectis Gajus* pro *Cajus*, qui scripsit ad *Edictum Provinciale*, plures libros: vide in *Dig.* l. 5. tit. 3. *de Petit. Hær.*” Idem p. 74. cf. et p. 150. Jo. L. Lydus *de Mensibus* p. 57.: Φροντήσιος δὲ ἐν τῷ Περὶ Ἀγαλμάτων ἔφορον αὐτὸν (τὸν Ἰαννὸν) οἶεται τοῦ παντὸς χρόνου τυγχάνειν, καὶ αὐτῇ δωδεκάβαμον εἶναι τὸν αὐτοῦ ναὸν κατὰ τὸν τῶν μηνῶν ἀριθμὸν· ὁ δὲ Γάιος Βάσσος ἐν τῷ Περὶ Θεῶν δαίμονα αὐτὸν εἶναι νομίζει τεταγμένον ἐπὶ τοῦ ἁέρος, καὶ δι’ αὐτὸν τὰς τῶν ἀνθρώπων εὐχὰς ἀναφέρεσθαι τοῖς κρείττοσι· αὐτῇ διμορφος εἶναι λέγεται ἕκ τε τῆς πρὸς ἡμᾶς ἕκ τε τῆς πρὸς θεοὺς ὀψευος. “*Gabius Bassus*, e cujus Commentariis historiam de equo Sejano refert Gell. 3, 9. Libros is *de Origine Verborum* edidit, e quibus idem Gell. quædam affert 2, 4. 3, 19. 5, 7. Sed *Gavius* est ap. Macrob. Floruit tempore Trajani. Vide Voss. *Hist. Lat.* 1, 22.” Nic. Lloyd. *Dict. Hist. Geogr. Poët.* “Adhæc fuit et *Gabius Bassus*: e cujus Commentariis historiam de equo Sejano refert Gell. 3, 9. Libros is *de Origine Verborum et Vocabulorum* edidit, e quibus idem Gell. quædam affert 2, 4. 3, 19. 5, 7. et 11, 17. quo uno in loco *Gavius* di-

citur, qui alibi ei *Gabius*. Sed *Gavius* est et ap. Macrobr. Ex quo discimus, etiam librum scripsisse *de Diis*. Locus est *Sat.* 1, 19.:—‘*Gavius Bassus* in eo libro, quem *de Diis* composuit, Janum bifrontem fingi ait, quasi superum atque inferum janitorem; eundem quadriformem, quasi universa climata maiestate complexum.’ Idem *Sat.* 3, 6. quo loco exponit, cur Herculi aperto capite sacra fiant, inter alia inquit:—‘Hoc amplius addit *Gavius Bassus*; iccirco enim hoc fieri dicit, quia ara maxima ante adventum *Æneæ* in Italia constituta est, quæ hunc ritum velandi capitis invenit.’ Nec dubito quin et eundem Bassum, et idem *de Diis* opus, signet Lactant. *de F. R.* 1, 22.:—‘*C. Bassus* Fatuam nominatam tradit, quod mulieribus fata canere consuevisset, ut *Faunus* viris.’ Nec movet, quod hic, uti et ap. Macrobr. 3, 18. *C. Bassus* dicatur. Nam utrobique prius fuit *Gavius*; unde librarius, quia *Gavii* nomen ignoraret, *Cajus* effecit: eaque occasio fuit, cur deinceps nota *C.* præfigeretur. Fulgentius Planciades in *Explicatione Sermonis antiqui* citat *Gavium* s. *Gubium Bassum* in *Satiris*, indeque hæc verba depromit: *Vervina confodiende, non te nauci facio*. In ea Editione, quam cum Nonio Hadr. Junius exhibuit, item illa, quam ante cum Hygino et aliis Hervagius excudit, pro *Gabius* legas *Galbius*; sed perperam, cum nulla gens *Galbia* fuerit apud Romanos. At *Gaviam* fuisse, cognoscimus ex *P. Gaudio*, municipe Cosano, cive Romano, quem *Verres* Messanæ in crucem egit. Qua de re multa Cic. in *Verr.* 5,” [61. Vide Ernest. *Clav. Cic.* p. 104. E nomine autem *Gabius* deducuntur *Gabienus*, *Gabinus*, *Gabinianus*, de quibus vide Ernest. *l. c.*; Matth. Aimerich. *Spec. vet. Rom. Lit. deperditæ vel adhuc latentis* p. 150.; et Jo. Glandorp. *Onom. Hist. Rom.* p. 373-5., ubi etiam hoc legitur:—‘*Galbius Bassus*, Poëta *Satyricus* antiquus, quomodo scribunt Grammatici.’] “*Gavius* vero *Bassus*, Gellio aliisque memoratus vixerit *Traiani* temporibus, si, (ut etiam *Carrio* existimat *Emend.* 1, 7.) fuerit is *Gabius Bassus*, qui *Ponticæ oræ præfectus* fuit: de quo *Plin. Ep.* 10, 18. 32. et *Trajanus Ep. amœbæa*.” G. Jo. Voss. *de Hist. Lat.* 1, 22. p. 115. “*Gabius Bassus*, præfectus oræ *Ponticæ* sub *Traiano*, *Plin. (Ep.)* 10, (18. 32. 33.)” Jo. Glandorpii *Onom. Hist. Rom.* p. 373.

Salejus Bassus. “Pauca admodum amplius de *Sosiano* legimus. Post quem erat *Salejus Bassus*, qui in pangendis heroicis per hæc tempora claruit, amatus vero in primis a *Vespasiano*, atque ab eo quinquaginta sestertiis donatus; et præterea positus inter illustria monumenta, quia et illum *Corn. Tac.* in

*Historiis*¹ egregium Poëtam, et præclarissimum Vatem nuncupat; alia insuper multa idem Cornelius in eo, qui est *de Oratt. Dialogo*. Meminit item Fabius Quintil., qui ejus quidem vehemens et poëticum ingenium celebrat, sed quod tamen nee senectute esset maturum." L. Greg. Gyraldus l. c. p. 241. "*Salejus Bassus* Quintiliano inter Epicos Poëtas receusetur, qui illi vehemens et poëticum ingenium tribuit, sed quod senectute, quomodo nec Valerii Flacci, non maturuerit. Tacitus non modo Poëtam egregium et absolutissimum, sed etiam virum optimum vocat. Exiguo tenuique censu vixisse, Juvenalis indicat *Sat.* 7, (79).

*Contentus fama jaceat Lucanus in hortis
Marmoris; at Serrano tenuique Salejo
Gloria quantalibet quid erit, si gloria tantum est?*

Ubi al. *salino*: v. Rupert. Exc. p. 339.) sed in magna existimatione et gloria. Vespasianus Imp. non ferens hanc viri inopiam, pro sua liberalitate 500 sestertia Basso donavit, quemadmodum est auctor Corn. Tac." Jo. Glandorpil *Onom. Hist. Rom.* p. 757.

"*Salejus Bassus*," [imo *Salejus*,] "*Orator, et Poëta Lyricus*, cujus ingenio et eruditione captus Vespasianus, Imp. minime prodigus, ei L. auri sestertia largitus est. Ita in *Dial. de Oratt.*, ubi ejus in pangendis carminibus excellentia commendatur, ut etiam a Quintil. L. 10. Imperatoris dono ejus egestas, qua premebatur, ut dicitur in *Dial. de Oratt.*, fuit non parum sublevata." Matth. Aimerich. l. c. p. 61. "*Bassus, Poëta*, de quo præclare Tac. *Dial. de Oratore*." Jo. Glandorpil *Onom. Hist. Rom.* p. 158. "*Salejus Bassus* Vespasiani ævo floruit, non semel memoratus Tacito, sive alteri in *Dial. de Causis Corr. Elog.*, ubi inter alia sic audias Aprum loquentem:—'Quis enim nescit neminem mihi conjunctiorem esse et usu amicitiae, et assiduitate contubernii, quam Salejum Bassum, cum optimum virum, tum absolutissimum poëtam?' Et Fabius L. 10.:—'Vehemens et poëticum ingenium Salejo Basso, nec ipsum senectute maturum.'" Nic Lloyd. *Dict. Hist. Geogr. Poët.*, qui sua sumsit e G. Jo. Vossio *de Hist. Lat.* 1, 22. p. 115.

"*Salejus Bassus* iis temporibus Romæ claruit, quibus in eloquentia nobiles habiti sunt Domitius Afer, Julius Secundus,

¹ "Nusquam Saleji Bassi meminit Tac. in *Historiis*. Verum de eo in elegantissimo *Dial. de Oratt.* (5. et 9.), quem Tacito lubens adseruerim." Paulus Colomesius. Aufidii tamen Bassi meminit Tacitus.

Trachalus, et Vibius Crispus. Ingenio magno fuit, et in versibus componendis vehementer excitato. Inter eos Poëtas relatus est, qui carmen heroicum decantarunt. Quintilianus Val. Flaccum, Salejum Bassum, et Rabirium inter Epicos nominat, quo loco Virgilium, Ennium, ac Lucanum ponit. Laudatur ab antiquis magnopere Salejus: neque tantum ut vir optimus, sed ut Poëta egregius atque absolutissimus. Coluit præcipua benevolentia et usu contubernii Lucanum Cordubensem, et Julium Secundum, qui inter summos Oratores suæ ætatis celebratur. Cæsar autem Vespasianus plurimi fecit Saleji ingenium atque doctrinam, tantumque illi concessit, ut inter illustria monumenta positum sit, Augustum Vespasianum quinquaginta H-S. elargitum fuisse Salejo Basso, propter ingenium, singularemque eruditionem. De quo scribuntur complura a Corn. Tacito. Juvenalis quoque in *Satyris* de hoc Salejo meminit, eumque tradit maxime nobilem fuisse, sed exiguo ac tenui censu. Hæc de Salejo Poëta legimus." P. Crinitus de *Poëtis Lat.* c. 62. p. 485.

"Jun. s. *Jul. Bassus* laudatur a M. Seneca tanquam *Declamator* in *Proæmio* L. 10., ubi etiam ejus vitia nonnulla notat." Matth. Aimerich. l. c. p. 63.

"*Julius Bassus*, *Orator* Augusti temporibus, ex cujus *Declamationibus* plurima excerpta habemus ap. M. Senecam, qui et in *Præf.* L. 5. *Controv.* 'hominem disertum' vocat. Sed addit:—'Cui demptam velim, quam consecratur, amaritudinem et simulationem actionis oratoriæ. Nihil indecentius, quam ubi Scholasticus forum, quod non novit, imitatur.'" Nic. Lloyd. *Dict. Hist. Geogr. Poët.*

"*Bassus*, *Declamator*, citatur Senecæ *Declamationum* l. 10. ut consecrator amaritudinis et simulationis actionis oratoriæ. Varie autem idem nominatur, nunc *Fulvius Bassus*, nunc *Julius Bassus*, nunc *Sepullius*." Jo. Glandorp. *Onom. Hist. Rom.* p. 158. Ergo, secundum hunc Auctorem, idem est Jun. s. *Jul. Bassus Declamator*, qui *Jul. Bassus Orator*.

"*Junius Bassus*, *Asinus* appellatus vulgo ob stuporem ridiculosque mores, *Adag.* p. 178." Tob. Magiri *Eponymologium Criticum* p. 38. "*Junius Bassus* floruit temporibus Neronis aut Vespasiani, homo dicacissimus, unde *Asinus Albus* vocabatur, teste Fabio 6, 3. de risu. Nempe *Asinus* quidem ob ineptias, sed *Albus* ob jucunditatem, uti Turnebus interpretatur, 28, 25. Vide Voss. *Hist. Lat.* 1, 22." Nic. Lloyd. *Dict. Hist. Geogr. Poët.* "*Junius Bassus*, homo inprimis dicax, *Asinus Albus*. Quintil. 6, 4. Quærente Domitia Passieni, quod incusans ipsius sordes, calceos eam veteres diceret vendere solere:

non Hercules, inquit Bassus, hoc unquam dixi, sed emere te solere. Ibidem." Jo. Glandorpium *Onom. Hist. Rom.* 499.

"Quemadmodum autem Aufidius hic Bassus cum Aufidiis alijs confundi non debet, ita quoque distinguendus hic Bassus ab alijs Bassis. Inprimis ab *Julio Basso*, qui et ipse Augusti ævo fuit: et ab *Junio Basso*, qui fuit temporibus Neronis aut Vespasiani. Ex *Julii Bassi Declamationibus* plurima excerpta habemus ap. M. Senecam: Qui et in præf. l. 5. *Controv.* 'hominem disertum' vocat: sed addit:—'Cui demtam velim, quam consecratur, amaritudinem et simulationem actionis oratoriae. Nihil indecentius, quam ubi scholasticus forum, quod non novit, imitatur.' *Junius Bassus*, homo erat dicacissimus, unde *Asinus Albus* vocabatur: ut idem Fabius auctor est 6, 3. *de Risu*. Nempe *Asinus* quidem ob ineptias; sed *Albus* ob jucunditatem, ut Turn. interpretatur, *Advers.* 28, 35. Hunc Vespasiani ævo, vel non multo ante, vixisse colligo ex istis Fabii verbis, quæ eodem capite leguntur:—'Id porro, quod dicitur, aut est lascivum et hilare, qualia Galbæ pleraque; aut contumeliosum, qualia nuper Junii Bassi; aut asperum, qualia Cassii Severi; aut lene, qualia Domitii Afri.' Fortasse tamen *Julius* rescir. Is superioris fuerit filius. Sane ap. Plin. *Ep.* 4, 9. lego:—'Causam per hos dies dixit Julius Bassus, homo laboriosus, et adversis suis clarus. Accusatus est sub Vespasiano a privatis duobus; ad senatum remissus, diu pependit; tandemque absolutus vindicatusque est. Titum timuit: ut Domitiani amicus a Domitiano relegatus est.' Vide et quæ sequuntur. Etiam *Ep.* 10, 64.:—'Est enim adductus ad me in perpetuum relegatus ab Julio Basso Proconsule: ego, quia sciebam acta Bassi rescissa, datumque a senatu jus omnibus, de quibus ille aliquid constituisset, ex integro agendi duntaxat per biennium, interrogavi hunc, quem relegarat, an adiisset, docuissetque Proconsulem: negavit.'" G. Jo. Voss. *de Hist. Lat.* 1, 22. p. 114. "*Julius Bassus*, accusatus sub Vespasiano et absolutus, relegatur a Domitiano, quem Nerva revocavit. Sub eo sortitus Bithyniam, iterumque accusatus a provincialibus, videlicet quod quædam ut amicus accepisset, cum lex vetet munera accipere, defensu est a Plinio et absolutus, *Ep.* 4, (9.) *ad Ursum*. Acta tamen illius rescissa sunt, 10, (64. 65.)" Jo. Glandorpium *Onom. Hist. Rom.* p. 485. Vide Plin. *Ep.* 5, 20. 6, 29. Sed *Julius* iste Bassus Plinii junioris, qui Bithyniam sortitus, nec inter Auctores relatus est ab eo, perperam a G. Jo. Vossio l. c. confusus est cum Junio Basso, Auctore, quem Quintilianus notavit.

"*Bassus* alter, Poëta, Martialis æqualis, ad quem est Mart. VOL. XXXI. Cl. Jl. NO. LXI. F

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Epigr. 5, (54.) quo indicatur, eum Scriptorem fuisse Tragicarum. Matth. Aimerich. l. c. p. 63. *Epigr. est hoc:—*

Ad Bassum, vilem Poëtam.

COLCHIDA quid scribis, quid scribis, amice, THYESTEN?

Quid tibi vel NIOBE, Basse, vel ANDROMACHE?

Materia est, mihi crede, tuis aptissima chartis

DEUCALION, vel, si non placet hic, PHAETON.

Epigr. 3, 47. est de Basso, cujus rus sterile irridet: 58. de Villa Faustini ad Bassum: 76. in Bassum, Amatorem Velularum: 5, 24. ad Bassum fictum Equitem: 6, 69. de Bassa, temulenti Bassi Filia: 7, 95. incipit, Conditus hic ego sum, Bassi dolor, Urbicus infans: 8, 10. de Basso, qui Vestes emerat, nec solverat: 9, 103. in Bassum Avarum: 11, 98. ad Bassum, de Bassiatoribus, quos effugere Nemo posset: 12, 99. in Bassum Pædiconem.

“Ventidius Bassus. Is e mulione Prætor, Trib. Pl. Pont. Max. et Cos. evasit, raro exemplo conjunctæ cum virtute felicitatis. Idem, post multas feliciter obitas militares expeditiones, primus Romæ de Parthis triumphavit. Hic triumphus, et munia amplissima, quibus est perfunctus, ostendunt eum singulari prudentia, magna eloquentia, insigni doctrina, et militari virtute, aliisque dotibus claruisse, quibus obruere mulionis nomen et ministerium non potuit. In eum enim scripta et disseminata per urbem fuerunt Satyrica hæc carmina, cum Consul fuit designatus:

*“Concurrite omnes auspices,” [al. augures] “aruspices,
Portentum inusitatum conflatum est recens;
Nam mulos qui fricabat, Consul factus est.”*

*“Verum is, qui mulos in humili fortuna olim fricabat, egregius miles, et dux factus, tribus præliis Parthos profligavit, gubernante Asiam M. Ant.: Parthos, inquam, in quibus tot cladi-
bus Romani affecti fuerant non sine magna Rom. nominis ignominia. Vide Crassus in C. Vir iste egregius moriens publico funere fuit elatus, qui honos paucis Romæ impertiebatur.”
Matth. Aimerich. l. c. p. 62. Vide Joseph. 1, 728-9. 732. 2, 89. 93. “Ventidius Bassus, ex Picentibus, loco humili natus, triumphante Pompejo Strabone ante currus in sicut matris captivæ actus est, sordideque victum quæsit et invenit comparandis mulis ac vehiculis. Sic cum Cæsare in Gallias profectus, et post Consulatum Pontificatum quoque adeptus, tandem de Parthis triumphavit, Suet. ap. Gell. 15, 4. Plut. Antonio etc. Schol. Juvenal. 7, 199. Ventidius ex mulione, inquit, Dictaq-*

toris, opitulante Antonio et Augusto, usque eo profectus est, ut ei crederetur Parthicum bellum. Poëta incertus: *Concurrite* etc. Juvenal. l. c.: *Ventidius quid enim, quid Tullius? anne aliud quam Sidus, et occulti miranda potentia fati? Servis regna dabant, captivis fata triumphum.*" Nic. Lloyd. ap. Jo. Jac. Hofmann. *Lex. Univ.* At in Lloydii Editione, qua utimur, Londini 1686., verba hæc non exstant sub *vv. Bassus, Ventidius*. "*P. Ventidius Bassus*, Picens genere, loco humili, captus cum matre a Pompejo Strabone, subactis Asculanis, ab eodem puer tum in triumpho ductus est. Ubi adolevit, comparandis mulis et vehiculis magistratibus, qui sortiti provincias essent, victum sibi quæsivit. In eo quæstu cognitus C. Cæsari, et cum eo in Gallias profectus, quod in ea provincia, et mox in bello civilis mandata sibi pleraque strenue fecisset, inter amicos a Cæsare assumptus est. Mox Tribunus plebis ac deinde Prætor creatus est. In eo honore judicatus hostis cum Antonio, conjunctis partibus, non modo dignitatem recuperavit, sed et Pontificatum simul et Consulatam adeptus est. Quam ejus fortunam populus his versibus notavit:

*Concurrite omnes Augures, Aruspices,
Portentum inusitatum conflatum est recens,
Nam mulos qui fricabat, Consul factus est.*

Idem postea a M. Antonio præfectus Orienti, Parthos in Syriam irrupentes tribus præliis fudit, omniumque primus de Parthis triumphavit. Obita vero morte publico funere elatus est. Gell. 15, 4. et, ante illum, Liv. 127. et sqq. Val. Max. 6, 10. Plin. 7, 4. Flor. 4, 4. Dion 47." Jo. Glandorpii *Onom. Hist. Rom.* p. 888.

OBSERVATIONS ON

Greek Iambic, Trochaic, and Anapæstic Verse.

A few years ago I communicated to you for insertion in your Journal a variety of observations on Greek Hexameter Verse, particularly that of Homer, on a principle somewhat new, and not generally recognised by editors and critics. It appeared to me, on extending my inquiries into other kinds of verse, that a similar principle, founded on the laws of harmony, pervaded all

poetry both ancient and modern, and that it would account for a number of anomalies in the versification of the Greek Tragic and Comic Poets. In the following discussion I have confined my observations to *Iambic, Trochaic, and Anapæstic verse*, and have endeavored to show, by a number of examples, that the rules generally received respecting the power of mutes and liquids are extremely vague and imperfect, and depend on no settled principle. As *HEXAMETER verse* necessarily requires a lengthened tone on the *first syllable* of every foot, so also in *IAMBIC verse*, the *last* of an *Iambus, Spondæus*, and *Anapæstus*, and the *first* of a *Dactyle*, require a lengthened tone in the recitation to preserve the harmony of the verse. In *TROCHAIC verse*, the lengthened tone is given to the *first* of a *Trochæus*, a *Spondæus*, and a *Dactyle*, and to the *last* of an *Anapæstus*. In *ANAPÆSTIC verse*, the *Ictus* falls on the *last* of an *Anapæstus*, and on the *first* of a *Spondæus* and a *Dactyle*.¹ These rules, differing in some respects from those which Dawes laid down in his *Miscellanea Critica*, have been generally recognised as far as they apply to syllables naturally long; but their application to short vowels preceding certain mutes and liquids, and even before single consonants, has never, so far as I know, been properly ascertained. No critic before Dawes' time appears to have established any rules respecting the power of the *Ictus Metricus*, or the practice of the Attic Poets in lengthening and shortening vowels before particular mutes and liquids. As the science of Prosody was not so well understood in his time as in

¹ According to Dawes, in his *Miscellanea Critica*, sect. 5, the *Ictus*, in *Iambic verse*, falls on the middle of a *Tribrachys* and a *Dactyle*. In *Trochaic*, on the first of a *Tribrachys* and *Anapæstus*: and in *Anapæstic*, on the penultimate of a *Dactyle* and *Proceleusmaticus*. If by the term *Ictus Metricus* be understood, *the lengthened tone given to any particular syllable, to preserve the rythm and harmony of the verse*, in which sense I understand it, then Dawes' account of the *Ictus* on these feet must, I apprehend, be incorrect: because it is absurd to say that the *middle* syllable of a *Tribrachys*, or the *penultimate* of a *Dactyle* can be pronounced with a lengthened tone. The *Tribrachys*, in my opinion, as consisting of three short syllables, can have no *Ictus* or lengthened tone on any one of them, nor can a *Dactyle* or *Anapæstus* have the *Ictus* on any of their short syllables. Dawes, I apprehend, confounded the *Ictus* and the accent together; two things totally distinct. He was equally wrong, in my judgment, in stating that in *Anapæstic verse* the *Spondæus* took the *Ictus* on the *last* syllable. This kind of verse so nearly resembles *Hexameter*, that I have no doubt, with the exception of the *Anapæstus* itself, it requires the lengthened tone on the first, both of a *Spondæus* and a *Dactyle*. A few deviations will be afterwards pointed out.

the present day, we need not be surprised that in some respects his rules were incorrect, as they were founded on no general principles, but merely on what appeared to him to be the uniform practice of the Attic Poets. We might, however, have expected something more definite and precise from those who succeeded him, and not merely a number of deviations pointed out, which seem to unsettle every thing previously established. His two rules respecting the position of short vowels before mutes and liquids, I shall give in his own words.

I. Vocalis brevis ante vel tenues, quas vocant, consonantes π , χ , τ , vel aspiratas, ϕ , χ , θ , sequente quavis liquida; uti et ante medias β , γ , δ , sequente ρ , syllabam brevem perpetuo claudit.

II. Vocalis brevis ante consonantes medias β , γ , δ , sequente quavis liquida præter unicam ρ , syllabam brevem nunquam terminat, sed sequentium consonarum ope longam semper constituit.

The *first* of these rules Dawes meant to apply to the *Comic* Poets, the *other* both to the *Comic* and *Tragic* Poets. Porson, who soon perceived that Dawes' rules, though general, were not universal, does not appear from any remarks to be found in his annotations, to have had distinct and correct notions of the subject. In a note on the 64th line of the *Orestes* of Euripides, he says, "Quamquam enim sæpe syllabas natura breves positione producunt Tragicæ, longi libentius corripunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo extet productarum. Sed hoc genus licentiæ, in verbis scilicet non compositis, qualia τέκνον, πατήρ, ceteris longe frequentius est. Rarius multo syllaba producitur in verbo composito, si in ipsam juncturam cadit, ut in πολύχρυσος, Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in ἐπέκλωσεν, Sup. 12. κεκλῆσθαι, Sophocl. Elect. 366. Rarior adhuc licentia est, ubi præpositio verbo jungitur ut in ἀπότροποι, Phœnis. 595. Sed ubi verbum in brevem vocalem desinit eamque duæ consonantes excipiunt, quæ brevem manere patiantur, vix credo exempla indubiæ fidei inveniri posse, in quibus syllaba ista producat." That these observations can in general be supported by examples, admits of no doubt. Still the question recurs, 'Had the Attic poets no principle to guide them, in lengthening or shortening syllables terminating with certain mutes and liquids?' I answer, that they certainly had, and that they acted on a similar principle with the *Epic* Poets will, I imagine, be rendered indubitable from the following induction of examples. Before, however, proceeding with the main argument, I shall endeavor to show, from several proofs, that Porson was incorrect in stating, "that in compound words, a short vowel before a mute and a liquid

was rarely lengthened, 'si in ipsam juncturam cadit,' and that when a word ends with a short vowel before the next beginning with a mute and a liquid, scarcely a legitimate example can be produced where it is lengthened." The following prove the contrary.

Sophocl. Elect. v. 9. Φάσκειν Μυκήνας τὰς πολυχέρ-
σους ὄρν. Sophocl. Elect. 1190. Τίς γάρ σ' ἀνάγκη τῆδε προτρέ-
πει βροτῶν. Æschyl. Prometh. v. 24. Ἡ ποιικιλίμων νῆξ ἀπο-
κρύψει φάος. Aristoph. Av. 211. Νέμεσθε φύλα μυρία κριθοτράγων.

In this example, not only is the *o* of the compound κριθοτράγων lengthened before the *τρ*, but the *α* of μυρία, the last letter of the word, is made long before the *κρ* of the following. To these might be added several other examples both from the Tragic and Comic Poets. In Porson's own example from the Phœnissæ, the *o* of the preposition in the compound ἀπότροπῃ is lengthened by the ictus, as we find the same vowel short in ἀποτρέπει. Eurip. Orest. 404. Σιμυλὶ γὰρ εὐκαίδευτα δ' ἀποτρέπει λέγειν.

The following show, that a short vowel at the end of a word is frequently lengthened before a mute and a liquid. Sophocl. Œdip. Tyr. 427. Προπηλάκιζε· σοῦ γὰρ οὐκ ἔστι βροτῶν. Eurip.

Iph. Aul. 1609. Ἀπροσδόκητα δὲ βροτοῖς. Sophocl. Œdip. Col.

1314. Δορὶ κρατύνων. Sophocl. Antig. 1107. Δραῖ νῦν τὰδ' ἐλθὼν μὴδ' ἐπ' ἄλλοισι τρέπει. Eurip. Elect. 1058. Ἄρα κλύουσθε μῆτερ.

Sophocl. Aj. 1109. Ὁ τοξότης ἵοικεν οὐ σμικρὰ φρονεῖν. Erfurdt,

in order that Porson's rule might not be violated, has σμικρὸν φρονεῖν, contrary to the general idiom of the language and the best authorities. In the Persæ of Æschylus, both Blomfield and Elmsley read Πέρξης δ' ἑμὸς παῖς, ὃν νέος νέον φρονεῖ, instead of νέα φρονεῖ. The latter in the Heracl. of Euripides, v. 387, reads σμικρὸν φρονῶν, instead of σμικρὰ φρονῶν, the common and the genuine expression. In almost every instance where the adverb is used to qualify the verb, the plural form of the adjective is employed. Thus Eurip. Med. 1126. Τί φής; φρονεῖς μὲν δρᾶ. Orest. 791. Ὡς ἐγὼ δὲ ἀστέος σε, σμικρὰ φροντίζων ὄχλου.

I. In Iambic verse the Attic poets never lengthened a short vowel before the mutes and liquids, with the exception of βλ,

γλ, γρ, γν, θρ, θν, unless they formed the second syllable of the foot, when the harmony of the verse required the vowel to be pronounced with a lengthened tone. That this rule is well founded, will, I hope, appear from the following instances. Sophocl. Phil. 297. Ἀλλ' ἐν πέτροις πέτρον ἐκτρίβων μόλις.

In this example we have a difference of quantity in the same syllable of the same word. In πέτροις, the vowel retains its natural time before the mute and liquid; in πέτρον, on the contrary, it is lengthened before the same mute and liquid, because the harmony of the verse requires in that syllable a lengthened tone. The ε in the noun πέπλος has its quantity varied on the same principle; thus, Eurip. Hecub. 432. Κόμιζ', Ὀδυσσεῦ, μ', ἀμφιθεὶς κάρα πέπλοις. Id. 999. Ποῦ δῆτα; πέπλων ἐντός ἡ κρύψας

ἔχεις; see the Medea of the same poet, v. 954. where the ε is short; in v. 945, it is long. The α in the oblique cases of πατήρ, is long only when it occurs in the second syllable of the Iambic foot; and the ο in the noun ὄπλον in the same manner; thus, Sophocl. Phil. 365. Τὰ θ' ὄπλ' ἀπήτουν τοῦ πατρὸς, τὰ τ' ἄλλ' ὄσ'

ἦν. Id. 368. Πάτρω' ἔλεσθαι τῶν θ' ὄπλων κείνων ἀνὴρ. Id. 436.

Πάτρικλος, θς σοῦ πατρὸς ἦν τὰ φίλτατα. In the Patronymic Ἀτρεΐδης there is the same variation. Sophocl. Philoct. 322. Κείνοις Ἀτρεΐδαῖς, τῇτ' Ὀδυσσεύς βλά. Id. 392. Λόγος λάλεκται πᾶς. Ὅδ' Ἀτρεΐδας στυγῶν. In the noun τέκνον also, Sophocl.

Œdip. Tyr. v. 1. Ὡ τέκνα Κάδμου. Id. v. 6. Ἀ γὰρ δικαίων μὴ παρ' ἀγγέλων, τέκνα. In the adjective μακρὸς, Sophocl. Philoct.

307. Ἐν τῷ μακρῷ γένοιτ'. Id. 492. Κάκειθεν οὐ μοι μακρὸς εἰς Οἶτην στόλος. The ε of νεκρὸς is varied in a similar way. It is short in the following, Eurip. Hec. 393. Γαῖα νεκρῶ τε τῷ. See

also Eurip. Suppl. 132. Alcest. 740. long in the Hecub. 675. Ἀτὰρ τὶ νεκρὸν τούδε μοι Πολυξένης. See also Alcest. 723. Suppl.

118. In the compound ἄτεκνος there is the same variety, not only in Iambic, but also in Anapaestic verse. Eurip. Alcest. 672. Ὡστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δέμον. Id. 903. Ζῆλῳ δ'

ἀγάμους ἀτίκνους τε βροτῶν. The *υ* of the verb ὑβρίζω is also varied. Eurip. Orest. 430. Οὐτοί μ' ὑβρίζουσ', ὦν πόλις τανῦν κλύει. Id. Med. 775. Ἐχθροῖσι παῖδας τοὺς ἑμούς καθυβρίσαι. Eurip. Alcest. 23. Λέπω μελάρων τῶνδε φιλότατην στήνην.—29. Τί σὺ πρὸς μελάρουσι; See also Sophocle. Phil. 1410. 1435. To these might be added innumerable other examples.

Let us next inquire, whether this principle can be extended to the doubtful vowels in certain words, when unsupported by mutes and liquids. The noun *ιατρὸς* has the quantity of the *ι* varied in different places. In the Prometh. Vinc. of Æschylus, v. 386, the *ι* is long. Ὀργῆς νοσοῦσῃς εἰσὶν *ιατροὶ* λόγοι. So also in the Ion. of Euripides, v. 740. Συνεκπονῶσα κἄλον *ιατρὸς* γυνοῖ. But in the Supplices of the same Poet, v. 264, it is short. Ἄλλ' ὡς *ιατρὸν* τῶνδ'. So also in the Troades, v. 1224, and Hippol. 296. It is remarkable that the *Α* in the noun Ἀρης, *Mars*, undergoes the same change of quantity as in epic poetry. Every one is acquainted with the noted line in Homer, Il. E. 455. Ἀρες, Ἀρες, βροτολογεῖ, μαιφόνε, τευχέσι πλετᾶ. In the first Ἀρες, the *Α* is long, in the other it is short. The same change of quantity is observable in the two following lines of the Ἑπτὰ ἐπὶ Θήβας of Æschylus. In v. 230 it is long. Τούτῳ γὰρ Ἀρης βόσκεται φόβῳ βροτῶν. In v. 408 it is short. Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὦν Ἀρης ἐφείσατο. It is also short in v. 493, and in the 1417th line of the Phœnissæ of Euripides. The *α* of the adverb αἶε is subject to the same variation. Porson, in a note on v. 1164 of the Hecuba of Euripides, remarks: "Recte hujus vocis penultimam communem esse statuit Piersonus ad Mœrin, p. 231." The *α*, however, is common in no other way than other short vowels, which are lengthened when they occupy a certain situation in the verse; thus, in the Hecuba of Eurip. 1164. the *α* is long, Τοιοῦδ' ὃ δ' αἶε ξυντυχῶν ἐπίσταται; and in the Medea, v. 456. Κἀγὼ μὲν αἶε βασιλέων θυμουμέναν. In v.

458. of Porson's edition it is short, as in many other places.
 Σὺ δ' οὐκ ἀνίεις μαρίας, λέγουσ' ἄελ.

It is well known that the *α* in the accusative of such words as *θησὺς*, *Ὀρφεὺς*, *βασιλεὺς*, is sometimes short, but more frequently long. Some wise critics content themselves with the supposition, that it is lengthened by following the analogy of the genitive in *ίως*. If this were the case, why was not the *α* changed into its own long vowel *η*, in the same manner as the *ο* of the genitive into the *ω*? The difference of quantity must, I apprehend, be accounted for on no other principles. In the following lines the *α* of the accusative is short. Eurip. *Hecub.*

870. Ἐν ταῖσδε τὸν ἔμδν φονέα τιμαρῆσομαι. Id. *Elect.* 599.

Λέξον, τί δρῶν ἂν φονέα τισαίμην πατρός. See Sophocl. *Trachin.*

1207. *OEdip. Col.* 1055. Aristoph. *Vesp.* 1206. Ὅτε τὸν δρομέα Φαῦλλον, ὦν βούκαις ἔτι. The noun *δρομία*, I would here

consider not forming an Anapaestus, but a Trybrachys, and therefore the *α* retains its natural quantity. In a variety of others, the last vowel is lengthened solely in consequence of the situation it occupies in the foot; thus, Aristoph. *Plut.* 1182. Καὶ μετεκάλει τὸν ἱερέα. νῦν δ' οὐδὲ εἷς. Eurip. *Hippol.* 1148.

Ποῖ γῆς ἀνακτα τῆσδε θησέα μολών. Sophocl. *Philoct.* 361. Τὸν οὐκ ἔτ' ὄντα ζῶντ' Ἀχιλλέα πάλιν. See also Eurip. *Androm.*

1236 and 543. Words of this description have frequently the two last vowels, which are both naturally short, contracted into one long syllable. Thus Eurip. *Alcest.* 25. Ἰερέα θανόντων.

Phoeniss. 927. Σφάξαι Μενοιτιά τόνδε δεῖ. Id. 1181. Ὅρῳ δὲ Τυδία καὶ παρασπιστὰς πυκνούς. In Trochaic verse the same vowels are contracted. Eurip. *Iph. in Aul.* 1341. Τίνα δὲ φεύγεις, τέκνον.

Iph. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.

It has been observed by several writers on Prosody, and by the English critics in general, that a short vowel in Iambic verse must sometimes be pronounced as a long vowel before the inceptive *β*, because the pronunciation of that letter seems to retard the sound of the vowel. But several examples are to be

found in which the inceptive β has no such power, when a short vowel precedes it in the first syllable of the foot. There must then be some other cause independent of the letter β to lengthen a short syllable when it forms the second of an Iambus, and that, I apprehend, can be no other than the *Ictus Metricus* on that syllable. In the following examples the vowel remains short before the inceptive β . Æschyl. Prometh. 738. $\chi\rho\iota\mu\tau\alpha\sigma\alpha\ \beta\alpha\chi\lambda\alpha\iota\sigma\iota\nu\ \epsilon\kappa\pi\epsilon\rho\alpha\tilde{\nu}\ \chi\acute{\alpha}\lambda\epsilon\nu\alpha$. Sophocl. Œdip. Tyr. 1289.

$\tau\acute{\eta}\nu\ \mu\eta\tau\rho\delta\epsilon,\ \alpha\tilde{\upsilon}\delta\alpha\tilde{\nu}\ \alpha\nu\acute{o}\sigma\iota,\ \alpha\tilde{\upsilon}\delta\epsilon\ \beta\eta\tau\acute{\alpha}\ \mu\omicron\iota$, Id. v. 72. $\Delta\rho\alpha\tilde{\nu},\ \eta\ \tau\acute{\epsilon}\ \phi\alpha\tilde{\nu}\tilde{\alpha}\nu,\ \tau\acute{\eta}\nu\delta\epsilon\ \beta\upsilon\sigma\alpha\iota\mu\eta\nu\ \pi\acute{o}\lambda\iota\nu$. In several compound words the short vowel preceding the β , the inceptive letter of the latter part of the compound, remains short. Thus Sophocl. Aj. 134. $\tau\epsilon\lambda\alpha\mu\acute{\alpha}\nu\epsilon\ \pi\alpha\tilde{\iota},\ \tau\tilde{\eta}\varsigma\ \acute{\alpha}\mu\phi\iota\gamma\acute{\upsilon}\tau\omicron\upsilon$. Æschyl. S. Theb. 935. $\zeta\omicron\delta\ \phi\omicron\nu\acute{o}\rho\omicron\upsilon\tau\omicron\varsigma$.

In the following the short vowel before the inceptive β is lengthened. Eurip. Suppl. 461. $\Sigma\tilde{\upsilon}\ \delta'\ \omicron\upsilon\mu\ \alpha\nu\acute{\epsilon}\xi\epsilon\iota,\ \chi\rho\eta\tilde{\nu}\ \sigma'\ \epsilon\pi\iota\ \beta\eta\tau\omicron\iota\varsigma\ \acute{\alpha}\rho\alpha$.

Any person who attends at all to the pronunciation of the feet in this verse, will at once perceive that the ι of the præposition $\epsilon\pi\iota$ is lengthened, not in consequence of the inceptive β , but because the harmony of the verse requires it to be pronounced with a lengthened tone, independent of the letter following.

Sophocl. Œdip. Tyr. 847. $\tau\omicron\upsilon\tau'\ \acute{\epsilon}\sigma\tau\iota\nu\ \eta\delta\eta\ \tau\omicron\upsilon\tau\omicron\rho\omicron\nu\ \epsilon\iota\varsigma\ \epsilon\mu\acute{\epsilon}\ \beta\acute{\epsilon}\pi\omicron\nu$. Aristoph. Plut. 54. $\omicron\upsilon\mu\ \acute{\epsilon}\sigma\theta'\ \acute{\omicron}\pi\omega\varsigma\ \delta'\ \chi\rho\eta\sigma\mu\acute{o}\delta\varsigma\ \epsilon\iota\varsigma\ \tau\omicron\upsilon\tau\omicron\ \beta\acute{\epsilon}\pi\alpha\iota$. See

also v. 1065. Sophocl. Œdip. Col. 900. Eurip. Suppl. 105. Æschyl. Prometh. 1059. Aristoph. Pax, 740. To these many other examples could be added, plainly demonstrating, that the practice of modern editors in doubling the β in order to lengthen a short vowel, not only vitiates the orthography of the language, but is contrary to ancient usage. Thus we have $\pi\epsilon\rho\iota\beta\acute{\alpha}\rho\epsilon\tau\omicron\upsilon\ \chi\acute{\alpha}\lambda\epsilon\nu\epsilon\varsigma$ in the first line of the Philoctetes of Sophocles, though it is of the same form as $\acute{\alpha}\mu\phi\iota\gamma\acute{\upsilon}\tau\omicron\upsilon$ of the same poet as quoted above. It is amusing to observe the inconsistency of the critics, in stating roundly, that the short vowels in examples similar to those quoted above are lengthened by the inceptive β , while in many compounds, the latter part of which begin with the same letter, they uniformly double it to make the vowel long by position. What difference, I would ask, can it make on the quantity of the ι of the preposition $\acute{\alpha}\mu\phi\iota$, whether it is compounded with $\beta\acute{\epsilon}\tau\omicron\varsigma$ or

not? If it were found separate from it, we would be told that, as in the example from the Ajax of Sophocles, the *i* was lengthened by means of the inceptive *ρ*. In the following line from the Hecuba of Euripides, 1023. *Βάλλον γὰρ οἶκον τῶνδ' ἀναρρή-*

ξω.μυχούς, if the præposition *ἀνὰ* were separated from the future *ρήξω* the *ρ* would not be doubled, and we would be informed that the *α* was lengthened by the power of the inceptive *ρ*! In every example of a similar kind the vowel of the preposition, forming the first part of the compound, is the second syllable of the Iambic foot, and takes the ictus or lengthened tone; and surely the protracted tone of the vowel is more agreeable to the ear than the harsh and grating sound of the double *ρ*.

Another gross violation of the orthography of the language by modern editors is found in such words as *γενησόμεσθα*, *βουλόμεσθα*, *ἀναψόμεσθα*, *δυνησόμεσθα*, and a variety of others. No nation either in ancient or modern times paid more attention to the euphony of their language than the Greeks, by endeavoring as far as possible to get rid of every harsh sound, and particularly by excluding before consonants the hissing, disagreeable sound of their *σ*. Every scholar knows the ridicule which Euripides incurred from the frequent repetition of the *σ* in the following line of his Medea, 476. *Ἔσῳσά σ', ὡς ἴσασιν Ἑλλήνων ὄσοι*. In forming the comparatives and superlatives of several adjectives, which required one of the syllables to be long, the Greeks, instead of retaining the *σ* before *τερος* and *τατος*, threw it out and lengthened the preceding vowel. Thus, instead of *σοφώτερος*, they wrote and pronounced the word *σοφώτερος*, instead of *φοβερόστερος*, *φοβερώτερος*. When a long syllable preceded the termination in *ος*, they merely threw out the *σ* before *τερος* and *τατος* without lengthening the *ο*. In other instances where the want of the *σ* would have destroyed the component part of the word, it was retained, but the preceding consonant was either thrown out or converted into a vowel. Thus, instead of *στάνς*, the original form of the participle of the verb *στῆμι*, and of the Latin *sto*, the Greeks threw out the *ν* and pronounced it *στάς*. The form of the nominative of this participle appears to have been originally *στάνς*, *ατάνσα*, *σταν*, afterwards softened into *στάς*, *στάσα*, *σταν*. In the same manner the adjective *πᾶς* was *πάνς*, *πάνσα*, *πάν*. The participle of *τίθημι* was at first *τιθένς*, *τιθένσα*, *τιθέν*, and afterwards, for the sake of the sound, the *ν*, as in many other instances, was changed into a vowel; forming with the preceding a proper diphthong, viz. *τιθείς*, *τιθείσα*, *τιθέν*. As it is plain from these examples how careful the Greeks were to

avoid the sound of the σ in conjunction with another consonant, is it likely that they would spontaneously prefix it in verbs before the termination $\theta\alpha$, and not rather lengthen the preceding vowel? In every instance in Iambic verse where the σ is inserted before $\theta\alpha$, the penultimate syllable is the *second* of the foot.

Thus Eurip. Med. 764. Γ₁νησ₁όμα(σ)₁θα, κ₁ε₁ς ὁδὸν β₁εβήκαμεν. So-

phoccl. Philoct. 137. Π₁ε₁σ₁ειν δυ₁νησ₁όμα(σ)₁θα μηδὲν ὦν λέγω; Id.

Œdip. Tyr. 84. Τάχ' ε₁ισ₁όμα(σ)₁θα ξύμμετρος γὰρ ὡς κλύειν. Id.

Philoct. 527. Ἡμᾶς ἔποι τ' ἐνθίνδε βου₁λόμα(σ)₁θα πλεῖν. It is un-

necessary to multiply examples, as they occur in almost every page of the Attic and even the Epic Poets. For the same purpose of lengthening a short vowel at the end of a word, an adventitious letter has been frequently inserted. Thus in the Supplices of Eurip. 731. we find, Βοή δὲ καὶ κακ₁υτὸς ἦν ἀνὰ πόλιν: the τ being inserted in πόλιν to make the preceding

vowel long by position. In the same manner the letter ν and the particle $\gamma\epsilon$ have been frequently added to the end of words to make the preceding syllable long by position. I am confident that the ν was never employed by the Greeks for any other purpose than to prevent the hiatus of vowels, and that the particle $\gamma\epsilon$ has been frequently introduced where it was altogether unnecessary. Thus Sophoccl. Œdip. Tyr. 981. Πολλοὶ γὰρ ᾗδῃ κἂν δει₁ρασι(ν) βροτῶν. Why should the ν be inserted before βροτῶν when the termination $\sigma\iota$ must be pronounced as a long syllable? Id. 287. Καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι; the γ' here, inserted evidently to make the last syllable of μέγας long, appears to me to add nothing to the sense, and renders the line less harmonious.

As Dawes' first rule was intended to apply to the Comic Poets alone, let us next inquire whether Aristophanes has always observed it. Though short vowels are less frequently lengthened by him than by the Tragic Poets, for a reason afterwards to be stated, still a number of examples are to be found in his poetry of the application of the Ictus Metricus, showing that Dawes' rule was far from being well founded. Thus in the Plutus, v. 777. Ἐρε₁υγον, εἰδῶς οὐδὲν ὁ τλήμων ἐγώ. Id. 1079.

Οὐκ ἂν ποτ' ἄλλω τοῦτ' ἐπέτρεπον ποιεῖν. Brunck, very unneces-

sarily, would read *τοῦτό γ' ἐπέτρεπον*. Id. 1154. *Παρά τῇν θύραν*
Στροφαῖον ἰδρύσασθ' ἐμέ. Nub. 189. *Ζητοῦσι, μὴ νῦν τοῦτ' ἔτι*
φροντίζετε. In line 215 the vowel *υ* before the same mute and
 liquid is short. *Ὡς ἐγγὺς ἡμῶν, τοῦτο πάνυ φροντίζετε*. In verse
 212 we have a short vowel lengthened even before a single con-
 sonant. *Ἢδὲ, παρατίθεται μακρὰ πῶρ' ὡς πᾶν*. Before the incep-
 tive *ρ* the *ι* of the preposition *περί*, 643. *Ταχύ γ' ἂν δύναιτο μαν-*
θάνειν περί ρυθμῶν. v. 219. *Φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμαθρας*
ἀνῆς; v. 866. *Καὶ τῶν κρεμαθρῶν οὐ τρίβων τῶν ἐνθάδε*. Id. 1472.
 Streps. *Ναὶ, ναὶ, καταιδέσθητι Πατρῶν Δία*. 1473. Pheidip.
Ἰδοὺ γε Δία πατρῶν, ὥς ἀρχαῖος εἰ. Aves 45. *Ὅπου καθιδρυθέντε*
διαγενόμεθ' ἄν. The editors of Aristophanes, entertaining no
 doubt of the strict universality of Dawes' rule as applicable to
 the Comic Poets, have strangely failed to observe these and sever-
 al other examples that militate against it, and have attempted
 to correct a few only of the verses which oppose it. Thus in
 the Eccles. 256, we have the following correct line, *Τί δ' ἦν ὑπο-*
κρούσασί σε; Prax. *προσκινήσομαι*, which Dr. Maltby, in his Ob-
 servations to Morell's Thesaurus, proposes to read, *Τί δ' ἦν ὑπο-*
κρούσασιν σε. The same distinguished scholar has pointed out
 several violations of Dawes' Canon, such as Eccles. 369. *Ὡ*
πόντι' Εἰλείθυια, μή με περιῖθης. Lysistr. 742. *Ὡ πόντι' Εἰλείθυι,*
ἔπισχες τοῦ τόκου. Plut. 98. *Πολλοὺ γὰρ αὐτοὺς οὐχ ἑάρακα χρέ-*
νου. This last verse Brunck acknowledges opposes Dawes'
 Canon, and points out in an excellent note, several ineffectual
 attempts to correct it. Several other examples will occur in the
 examination of Anapaestic verse. From all these instances it is
 evident that the same rules respecting short vowels before mutes
 and liquids apply equally to the senarian of the Comic Poets as
 to that of the Tragic, with this difference, that in the former the
 natural quantity of the vowels is more frequently preserved,

both in consequence of the less solemn and stately nature of the language of comedy, and because the comic poets were less restrained in the use of the Tribrachys, Dactyle, and Anapæstus, which enabled them to bring the tone of their language nearer to that of varied and genteel conversation. We have a singular instance of the power of the principle I have been endeavoring to establish in a curious line (895) in the *Plutus* of Aristophanes, where the poet employs the letter *υ* to express the eager scent of the sycophant. I have no doubt, that the sound of the letter was expressed by the nasal organs, and that it was pronounced in pairs, the latter occupying, as was necessary, double the time of the former :

υ υ υ υ υ υ υ υ υ υ υ υ
 υ - | υ - | υ - | υ - | υ - | υ -

Aristophanes furnishes us with a similar example in his *Equites*, v. 10, where Nicias replies to the invitation of Demosthenes in a sort of whining tone :

μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ.
 υ - | υ - | υ - | υ - | υ - | υ -

AN INQUIRY

*Into the Nature and Efficacy of Imitative Versification,
 Ancient and Modern.*

Corvos poëtas, et puëtridas picas
 Cantare credas Pegaseium melos.—PERSIUS.

No. IV.—(Continued from No. XXVI.)

TO assert that neither Homer nor Virgil, nor any Greek or Latin poet of repute ever attempted to make the sound an echo to the sense ; and to maintain in addition to this, that no modern poet ever succeeded in the attempt, may appear not only paradoxical, but fool-hardy. Plato, Aristotle, Demetrius Phalereus, Dionysius of Halicarnassus, Plutarch, Longinus, the Grammarian Trypho, Dion Chrysostom, and Eustathius, are all referred to, as evidence of such a design on the part of Homer. Virgil has long been the favorite author of those who delight in this kind of beauty. Three if not four of our own poets¹ have avowedly attempted to imitate it ; and the leading

¹ Cowley, Pope, and Miss Seward : the fourth is the living translator

Reviews of the day, both the Edinburgh and Quarterly, "the Douglas and the Percy both," must be supposed to believe in a theory which they have countenanced on more than one occasion. These are fearful odds against the solitary wight who now resumes his inquiry; but as I still believe that I am in the right, I believe likewise that I have no just cause to fear—τῷ ἀληθεῖ γὰρ πάντα συνῶδαι. As for Plato and Aristotle, their testimony, if clear and explicit, would at once decide the question against me; but I hope to make them both give evidence in my favor. Of Longinus, for so in compliance with common acceptance I must call the anonymous author of the treatise *Περὶ Τρύφου*, I will say the same: the same of Plutarch also; for I refer to the genuine works of that author: and with regard to *περὶ τῆς Ὀμήρου ποιήσεως*, Wytttenbach says, 'Incerti auctoris; de quo unum est certum, eum non esse Plutarchum.' As for Demetrius Phalereus, or whoever else was the author of the treatise *περὶ Ἐγκυκλίας*, he is a witness whom the counsel for Dionysius had better not bring into court; but whom I shall beg leave to subpoena on my own behalf. As for the 12th oration of Dion Chrysostom, 'valeat quantum valere potest.' As for Eustathius, I must confess that I never read his commentary; but judging from the numberless imitative passages which he is said to have pointed out, I will say of them as somebody said of ghosts, 'I have seen too many to believe in them:'¹ at all events, he is so late in point of time that he must stand or fall with Dionysius. As for Dionysius himself, as far as in me lies,

'Suo sibi hunc jugulo gladio.'

And as to Trypho the Grammarian, I may apply to the observations which are attributed to him, the words of his last editor, 'Cæterum, ut verum fatear, hæ lacinie, Tryphonis nomine, quod præ se ferunt, haud quaquam dignæ sunt:' but, whether genuine or not, they are of little consequence.² As for Latin authors, no passage has been produced hitherto from any classical author, and I know but of one (a remark of Terentianus Maurus) that can be produced against me. Finally, as for modern critics, I trust that

of the Georgics, if the Edinburgh Review is conclusive evidence. Stanishurst was a well-meaning man, but I will not mention him with poets.

¹ I have no intention of overlooking what Quintilian says about onomatopœia; but those who give an imitative versification to Virgil will not benefit their cause by Quintilian's testimony. The use, which a Quarterly Reviewer has made of Cicero's name, will be noticed in my next article.

² Mus. Crit. No. 1.

a comparison of their different assertions will show, not that slight casual variety which characterises truth in substance; but that confusion and disagreement which mark the *vanæ species*, in which
 ‘nec pes, nec caput, uni

Reddatur formæ.’

Having said so much of others, I must now say something of myself; and, first of, all as I freely confess that I have undertaken a task which requires more learning and greater abilities than I pretend to, let me request the reader to separate the individual from the cause, and not to conclude from my manner of mis-managing it that the cause itself is bad. Secondly, when he finds that I bring forward the names of writers to whom I ought to consider and do consider myself much indebted, not only for entertainment but instruction, let him not conclude that this is done through envy and censoriousness. With regard to some critics, policy would dictate a rough treatment;¹ and there are many, whom I must prove to be in the wrong, before I can prove that I am in the right; but I hope I shall write in no uncharitable spirit; for my inquiry embraces so wide a compass, that sometimes I shall be forced to take Voltaire’s advice in good earnest, and use “the language which I understand the least in quotation of what I do not understand at all;” and as at other times I must play at ‘follow-my-leader’ with some of the

“learned philologists, who chase

A panting syllable through time and space,”

it will be so easy to pick a hole in my coat, or make one in my head, that for my own sake I ought to give no wanton provocation. Thirdly, and what is most important of all, let me entreat the reader to allow that I *may be in the right*: prepossession will be strong against me; *εἴ με πείθεις, οὐ με πείθεις*, will be the involuntary feeling of many; but if any scholar will allow that I *may be in the right*, I trust he will end by finding not only that I am so, but that the true interests of poetry require that I should be so. Vulgar errors are easily met with;² let me show

¹ Tender-handed touch a nettle,
 And it stings you for your pains:
 Grasp it like a man of mettle,
 And your hand unhurt remains.

² The ventriloquist *tells* us that his artificial voice proceeds from behind the door, or from beneath the floor, or from up the chimney, and we believe and wonder. But is it possible that speaking inwardly can throw the voice outwards? The ventriloquist changes, or lowers, or

that there is at least one classical error. Who can question the sound learning or the sound sense of Jones of Nayland? Yet in his letters to Doctor Vincent, to a classical scholar on a classical subject, we find this strange assertion, 'Achilles, the hero of Homer, is vulnerable only in the heel.' A want of poetical feeling or of poetical genius were never reckoned among the faults of Lord Byron; yet, in the 'Deformed Transformed,' the same absurd fiction is introduced.

If we ask on what authority it rests, we are referred to Virgil. It must be allowed that Virgil has occasionally falsified the manners and customs of the Homeric age; and I will not say one word in defence of his trumpets and his cavalry, and his

— niveis tentoria velis :

yet I do say that both *his* allusion and the circumstantial account of Ovid, are in perfect harmony with Homer and his hero. But the wondrous tale pleased our boyhood, and we do not easily get rid of the impressions of our early years. That the mother of Achilles dipped him in the Styx, and made him invulnerable, save only in the heel; that this invulnerable man wore impenetrable armour; that the bravest of the Greeks would not sally forth to avenge his friend, till he had doubly secured every part but that which alone was vulnerable; and that he perished not in the battle, ἐν σκαιῇσι πύλῃσιν, but in the temple of Apollo, will always be the popular belief.

Lastly, let me request that not even the warmest admirer of imitative metre will imagine that I am endeavoring to deprive him of a pleasure:—I cannot take the shadow of Delphi from him who is the master of Delphi. If imitative metre is to be found in Homer, there it must remain in spite of every Zoilus; but if it neither does, nor ever did exist there, then I shall not deprive any one of a pleasure, but be the fortunate means of releasing him from a mischievous and puerile illusion, and leading him back to a fuller and purer enjoyment of those unrivalled beau-

raises his tone according to circumstances, and in this a dexterous management is necessary; but if he did not name the place, he would never produce the deception.

Pausanias reports strange things of the Styx; but, if I remember right, he mentions nothing of its case-hardening quality. The account of Apollonius Rhodius has been translated by Him,

"Who well in modern verse has wove
Partenopæx's mystic love,"

and, as he observes, resembles the story of Ceres and Triptolemus. It seems from the Scholiast of Aristophanes that, according to some, Thetis wanted to *boil* her Son.

ties, which really do exist there, and which need no meretricious ornament. Sophistry claims a close alliance with Philosophy, Alchemy with Chemistry, and Astrology with Astronomy; yet in each of these cases the best interests of science demand that a broad line of separation should be drawn between the mother and her spurious daughter.

If any really think that the elaborate yet trifling mimicry of imitative metre can be an ornament to the sublimest of all human compositions, let me request their attention to the following extract from a periodical publication¹:—"In a historical work, every thing must tend to the elucidation of the principal action of the piece, and to impress upon the spectator feelings suitable to the subject; while those accessories, which are to mark the time and country in which the event happened, and the circumstances which attended it, as well as the quality and condition of the persons, will be introduced, (as to light and shade, situation and style of execution) with so little ostentation and obtrusiveness as to be useful matter of illustration, *without absorbing the attention, and interrupting the train of sentiment*. Thus the feeling of horror excited by Count Ugolino and his sons starving to death in prison, must not be disturbed by the dexterity and *smartness* of execution of the chains with which they are bound, or of the walls of the prison in which they are immured. All trifling details and circumstances, which detract from simplicity without affording illustration, are impertinent, and must be studiously rejected: of this description are the folds of the tablecloth in Leonardo da Vinci's Last Supper, and the dog gnawing a bone in Paul Veronese's picture of the same subject.

"Even horses and other animals will require, *in the grand style*, a mode of execution totally different from that of a professed cattle-piece; and if we substitute in imagination, for instance, in the *cartoon of the Sacrifice at Lystra*, a cow painted in the best style of P. Potter or Du Jardin, it would be obviously *highly injurious to the effect*."

'Ut pictura, poësis erit.'

If any think that this mimicry must exist because they feel it, I reply that, to Homer's audience, the sound did not *echo*, but *create*, the sense. The English scholar, reading quietly in his study, is not exactly in the same situation as the native Greek, to whom the Iliad was sung or chaunted; the mere man of letters is no judge at all of the feelings of the illiterate warrior.² But

¹ Encyclopædia Ediensis.

² "To calm their passion with the words of age,
Slow from his seat arose the Pylian sage."

I do not rest my cause on general assertions. After this little flourish of trumpets, I shall proceed regularly and patiently with all the evidence that can be produced against me, examining not only what has been done, but what may be done; not only the imitative versification, but the languages which form its ma-

How pleasing! how picturesque! how dignified! how well suited to the wise and venerable monarch! how ill suited to the whole scene, to the warm-hearted, lively, talkative old warrior, and to the words of Homer!

*Ἀργεῖδος δ' ἐξέφθερε μέγιστα, τοῖσι δὲ Νέστορ
ἠδὲ Πάρις ἀνέρουσαν.*

"But when he speaks, what elocution flows!
Soft as the fleeces of descending snows,
The copious accents fall, with easy art
Melting they fall, and sink into the heart!"

How descriptive! how beautiful! how agreeable to our notions of the patient, politic Ulysses! how contradictory to the quotations given in the notes! * How completely refuted by another passage in Quintilian—"illam eloquentiæ procellam!" and by the whole tenor of Ovid's account!

Mittor et Iliacas audax orator ad arces:
Visaque et intrata est altæ mihi curia Trojæ.
Plenaque adhuc erat illa viris. Interritus egi,
Quam mihi mandarat communis Græcia, causam:
Accusoque Parin, prædamque Helenamque reposco:
Et moveo Priamum, Priamoque Antenora junctum.
At Paris, et fratres, et qui rapuere sub illo,
Vix tenuere manus (scis hoc, Menelæe) nefandas:
Primaque lux nostri tecum fuit illa pericli.

Let me give another instance:

"As when the Moon, refulgent lamp of night,
O'er heaven's clear azure spreads her sacred light,
When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene;
Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole;
O'er the dark trees a yellower verdure spread,
And tip with silver every mountain's head:
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies;
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light."

How often, and how much has this passage been admired! yet if the scholar compares it with the original, and the artist attempts to copy the coloring, it will be found equally false to Homer and to Nature.

* "In Ulysse facundiam et magnitudinem junxit, cui orationem nivibus hybernis copia verborum atque impetu parem tribuit." (Quintilian.)
torrentem ceu Dulichii
ningida dicta. (Ausonius.)

100 *An Inquiry into Imitative Versification.*

terials : still maintaining, in defiance of every appeal to classical authority, that the great authorities of antiquity do not countenance any such doctrine; that in fact it originated with Dionysius : maintaining also, that notwithstanding Mr. Todd's assertions, our great epic poet practised no such mimicry. Whatever may be asserted in the Quarterly and Edinburgh Reviews ; whatever names may be arrayed against me ; mine will be found to be the right faith, however unequal I may be to do it justice, and to set it in the clear light of truth. I again avow that I certainly am unequal to the wide compass of ancient and modern literature, which this subject requires ; but I am not without hope of receiving some assistance from your correspondents, as I proceed,¹ and notwithstanding the number of my opponents, a comparison of their tenets will benefit me as much as the stone did Jason, when the armed men sprung up against him.

Ille, gravem medios silicem jaculatus in hostes,
A se depulsum Martem convertit in ipsos.
Terrigenæ pereunt per mutua vulnera fratres,
Civilique cadunt acie.

Still, however, the gay confusion and gaudy imagery of the translation will always be preferred to the clear ideas, and truth, and simplicity of the beautiful original. In the same manner I presume the rough Fin M'Coul has been improved into the civilised, affable, well-bred Fingal.

¹ As my knowledge of German scarcely extends beyond the alphabet, I shall be much obliged to any of your readers who will favor me with a little information on the subject of the following extract. I conclude that Schiller is the poet alluded to : but what was the nature of the metre ? and is this sort of imitation common in German poetry ?

"We make one extract only from 'Honour to Woman,' that our readers may appreciate the translator's effort in copying the metre of the original, to give a male and female character to the verses, which respectively characterise the sexes, &c." *Westminster Review*, No. 2. p. 558.

NOTICE OF

THE AGAMEMNON OF ÆSCHYLUS, translated by JOHN SYMMONS, Esq. A. M., late Student of Christ Church. London: Taylor and Hessey, 1824.

It will be allowed, that, with the exception of a few detached passages, the works of the Greek tragedians have never met with an adequate, or any thing approaching to an adequate representation in our language.¹ Many of their subjects, indeed, have been adapted to the modern stage, we will not say with success, but in some instances with great talent, as in the *Cædipus* of Dryden and Lee; and much classical knowledge, as well as considerable, and in some instances first-rate poetic powers, have been expended on an attempt to transfer the forms and spirit of the ancient tragedy into our own language; as in the *Samson* and *Comus* of Milton, the *Medea* and *Boadicea* of Glover, the *Caractacus* and *Elfrida* of Mason, the Scandinavian dramas of Sayers, and in our own days the *Prometheus* and *Hellas* of Shelley, and we may add the religious plays of Milman. But the honorable office of presenting the great original writers themselves to the reader in his own language, has been abandoned to writers of low degree, heavy laborious

¹ The same might have been said, till within a few years, of Aristophanes. We do not mean that the want in question can be considered, even now, as fully supplied; for the versions of Cumberland, Mitchell, and Cary, though works of distinguished talent each in its way, are, after all, far from likenesses of the great original. In expressing this opinion we are doing no dishonor to the capacity of the translators; for it would be difficult to name the genius which would be disgraced by a failure in an attempt so arduous, and demanding such a variety of powers and acquirements. Mr. Frere's unpublished translation of the *Frogs*, judging from the specimens we have seen cited and the character we have heard given of it, is probably the most successful transfusion of the manner and spirit of Aristophanes which exists in our language. We know not why it should be still withheld from the public.

We are happy to perceive announced a volume of selections from the Greek text of Aristophanes, with notes by his accomplished translator, Mr. Mitchell. Such a work is very desirable, as Invernizius's, the only satisfactory edition, is too bulky for ordinary readers; and as Aristophanes, moreover, is one of those authors, of whom, with reference to such readers, a part may safely be substituted for the whole.

versemongers, "for Swisses or for Gibbonites designed;" men not deficient in learning, but without a spark of poetry. Accordingly it would be impossible to name a translation of any one of the Greek tragedians which has become popular either with scholars or ordinary readers, unless Potter's *Æschylus* be excepted; an exception which we are inclined, with the present author, to attribute to the transcendent genius of the original. This neglect, so different from the treatment which many other illustrious poets of Greece and Rome have experienced in our country, may be ascribed, first, to the difficulty of the works themselves,¹ a difficulty partly innate and partly originating in a corrupted text, and which, considerable as it was in itself, would of course be greatly exaggerated in popular idea; to their nationality, and the peculiar feelings, habits, and religious belief on which they are founded, so alien from our associations; to the diversity of their dramatic system from our own, and the prejudice which was unconsciously excited against it in our minds by its ostensible affinity to the French; and to the comparatively small attention with which, owing to the above causes, the tragedians were for a long time regarded. We are now, however, in a different age. With the revival of a purer taste in other respects, the excellencies of these great writers are now more fully (though still imperfectly) appreciated, and the vulgar prejudices respecting them dissipated; their study has become popular, not merely among professed scholars, but among the readers of Greek in general; and we may reasonably hope, that among the many men of talent who unite the cultivation of poetry with the pursuits of classical literature, some one will ere long arise to supply this deficiency in our literature, and to rescue from the "clumsy gripe" of Messrs. Potter, Wodhull and Co. the noble instrument which produced such heart-awakening music in the ears of the Athenians of old.

Mr. J. Symmons, the author of the present translation, is (as we gather from his preface) the son of Dr. Symmons, whose excellent version of the *Æneid* was noticed in a former number of this Journal.² He is known chiefly, we believe, by his re-

¹ Hence the hard fate of Pindar and Lucretius. Persius might have been equally unlucky, had not the brevity of the task appeared to compensate for its difficulty; the same cause which has produced so many editions of Lycophron.

² No. XLII. p. 286.

putation for classical learning, which will not at all be diminished by the present publication. As a translation, indeed, it does not hold a high rank; and had the volume contained nothing more than the translation, or had the writer been a mere novice in authorship, and consequently easily susceptible of discouragement, we should probably have refrained from noticing it at all; for to criticise a work to which the reviewer cannot conscientiously afford any thing beyond cold commendation, is a thankless and unworthy office, and in our opinion exceeds the lawful province of the critic—with some obvious exceptions, which are not likely to be overlooked or under-stated in point of number by our self-constituted masters of literary manners. Mr. Symmons, however, can afford to be found fault with; and by the unaffected candor with which he confesses his own inability to produce an adequate translation of Æschylus, he has in a great measure anticipated and rendered needless our strictures.

“The following attempt, which is published only as a specimen, originated, at the suggestion of a friend, in an earnest, though perhaps audacious desire, to realise in our own language something more of the spirit of the original than can be found in the version of Potter. The translator is fully aware of his own deficiency, and is doubtful whether, with the best intentions in the world, he has succeeded in advancing one step beyond him whom he condemns, if he has retouched even one line with effect, or made it one shade nearer the color of the original. The only advantage of which perhaps this attempt can boast, is, that it is a more faithful transcript, and that the numerous errors, totally subversive of the stage, to be met with in Potter, are avoided here. All that the reader can depend on will be accuracy and correctness in rendering controverted passages, mistaken not only by Potter, but by others of much greater erudition. The present translator has striven to be as literal as possible, though not always with success; and he has, he is afraid, from his own inability, often fallen into languor and diffuseness.”

To supply a version which shall supersede Potter's, in general acceptance, is no very ambitious aim: Mr. Symmons, however, must not be offended if we give it as our opinion, that even this expectation is not likely in his case to be realised. We do not mean that his is not a better translation than Potter's; he has more poetry, because he writes in a more poetical age; and he is more accurate, because he writes in an

age when the Greek tragedians are much better understood. But we doubt much whether his version is likely to be popular, on account of the harshness and stiffness which, from his very attention to these points, together with the want of that commanding genius which would have enabled him to achieve the desired excellences without the accompanying defects, characterises his translation. It is no difficult matter for a dishonest translator to write with ease and clearness. By smoothing away all the prominences of his original, by softening or omitting all that is not susceptible of a modern turn, and, in a word, by reducing every thing to the standard of thought and expression recognised in our own age, he succeeds in producing a work perfectly intelligible to the English reader, specious, easy of perusal, and in many cases possessing considerable merit of another kind, but retaining little more than a nominal resemblance to the original. To adopt a metaphor not, perhaps, strictly applicable, instead of embodying the soul of the original in a new form, they infuse into its body a new soul of their own. It becomes altogether a different thing, like the trireme in the old sophistical question, on Sir John Cutler's stockings, in the parody of it by Arbuthnot. On the other hand, those translators who have acted on the principle of adhering strictly to their author's sense, and imitating, as far as possible, his manner, have generally found these objects unattainable except at the expense of frequent uncouthness, and the obscurity connected with unfamiliar words and ideas. Accordingly they meet with little success; few readers being content to exchange an easy enjoyment for a difficult one, and to scramble over roughnesses for the sake of attaining an accurate idea of an author. Those who have compared Pope's Homer with that of Cowper, or Murphy's Tacitus with the earlier translation by Gordon, will need no illustration of the above remarks. Some great artists have, indeed, succeeded in uniting qualities apparently irreconcilable; but of these Mr. Symmons is not one. He belongs to his father's class of translators—the class of Sotheby and Hodgson, Merivale and Bland; exact in minutiae, but wanting vigor of conception, and consequently of expression; well fitted for what requires only elegance and smoothness of flow, but unequal to a work of power. A translator of *Æschylus* must be born as well as made; he must be himself endued with a portion of *Æschylean* spirit; and of this Mr. Symmons, with all his taste and erudition, has not a spark. And yet we know not that we ought to find fault with him for having published an imperfect translation of a Greek play. Its

composition has doubtless been a source of much enjoyment, as well as instruction, to himself; and even if his work added nothing to the public stock of either, it would at least take nothing from it. We should, however, be doing Mr. Symmons great injustice if we omitted to mention, what indeed constitutes the chief value of the book, the talent and information displayed in the notes. They are the productions of an elegant and accomplished mind, in which laborious reading and the habit of minute criticism has not succeeded in blunting the native fineness of taste. We ought to observe, that Mr. Symmons is too much addicted to the pedantry of dwelling ostentatiously on the praises of what few people besides himself have read; he is also fond of applying to the ancient writers the unmeaning terms of modern eulogistic criticism; an affectation common among scholars in the present age, in which every thing is *popularised*; and from which Mr. Mitchell himself, in his essays on classical subjects, is not wholly exempt.

Of the translation we shall give two specimens, one from the dialogue, the other from the chorus. The first shall be part of Clytemnestra's speech of welcome to her victorious husband.

ἴμοιγε μὲν δὴ κλαυμάτων πίσσονται, &c. v. 860, ed. Blomfield.

Meantime

The gushing fountains, whence so many tears
Chasing each other trickled on my cheeks,
Are quite run out, and left without a drop;
And these sad eyes, which so late took their rest,
Are stain'd with blemish by late watching hours,
Weeping for thee by the pale midnight lamp,
That burnt unheeded by me. In my dreams
I lay, my couch beset with visions sad,
And saw thee oft in melancholy woe!
More than the waking time could show, I saw
A thousand dreary congregated shapes,
And started oft, the short-lived slumber fled,
Scared by the night-fly's solitary buzz:
But now my soul, so late o'ercharged with woe,
Which had all this to bear, is now the soul
Of one who had not known what mourning is,
And now would fain address him thus, e'en thus:
This is the dog who guards the wattled fold;
This is the main-sheet which the sails and yards
Of some tall ship bears bravely to the winds;
This is the pillar whose long shaft from earth
Touches the architrave of some high house;
A child who is the apple of the eye
To the fond father who has none but him;

Ken of the speck of some fair-lying land,
 Seen by pale seamen well nigh lost to hope ;
 A fair day, sweetest after tempest showers ;
 A fountain fresh, with crystal running clear,
 To the parch'd traveller who thirsts for drink. '

Thus my fond heart, with speeches such as these,
 Pays to his worthiness what she thinks due :
 Let no one grudge me the sweet pleasure now ;
 But think upon the sorrows I have borne.

The other is from the third chorus, Strophe III. to the end.

παρ' αὐτὰ δ' ἰδὼν ἡ 'Ἰλίου πόλιν, &c. v. 716, ed. Blomfield.

When first she came to Ilion's towers,
 O what a glorious sight, I ween, was there !
 The tranquil beauty of the gorgeous queen
 Hung soft as breathless summer on her cheeks,
 Where on the damask sweet the glowing Zephyr slept ;
 And like an idol beaming from its shrine,
 So o'er the floating gold around her thrown
 Her peerless face did shine ;
 And though soft sweetness hung upon their lids,
 Yet her young eyes still wounded where they look'd.
 She breathed an incense like Love's perfumed flower,
 Blushing in sweetness ; so she seem'd in hue,
 And pained mortal eyes with her transcendent view :
 E'en so to Paris' bed the lovely Helen came.
 But dark Erinny's, in the nuptial hour,
 Rose in the midst of all that bridal pomp,
 Seated midst the feasting throng,
 Amidst the revelry and song ;
 Erinny's, led by Xenius Jove,
 Into the halls of Priam's sons,
 Erinny's of the mournful bower,
 Where youthful brides weep sad in midnight hour.

ANTISTROPHE III.

'Twas said of old, and men maintain it still,
 Fortune, how great soe'er, is never crown'd,
 But when the great possessor, at the close
 Of earthly grandeur, leaves an heir behind,
 And sinks not childless to his grave.
 But then they say it often haps
 Fortune will wither on the father's grave,
 And though his race was blest before,
 'Twill bud with sorrows weeping sore,
 And never ending once begun.

' The accumulation of illustrative images in the above passage has been imitated by modern writers, and sometimes with transcendent beauty.

But I think not, as thinks the crowd :
The impious doer still begets
A brood of impious doers more,
Children and heirs of all his wicked deeds :
Whilst from the house of righteous men,
Who even-handed justice love,
Comes a long line of children good and fair.

STROPHE IV.

Foul Villany,¹ that wanton'd in its day,
Now its old crimes by time are half effaced,
Still reproduces others fresh and young,
In generations new of wicked men ;
And brings its horrid progeny to light,
Born now or then, when comes the hour,
Born at a birth with infant Wrath,
And that great demon, heaven-detested fiend,
Hight Hardihood or Thrasos bold,
And blackest woes of cypress hue,
In gloomy likeness of their parents drear,
Woes, that on mansions proud let fall
The funeral pall.

ANTISTROPHE IV.

But Justice sheds her peerless ray
In love-roof'd sheds of humble swain,
And gilds the smoky cots where low-lived virtue dwells :
But with averted eyes
The maiden Goddess flies.
The gorgeous halls of state, sprinkled with gold,
Where filthy-handed Mammon dwells ;
She will not praise what men adore,
Wealth sicklied with false pallid ore,
Though drest in pomp of haughty power,
But still leads all things on, and looks to the last hour.

We shall extract a few of Mr. Symmons' numerous and interesting notes, that the classical reader may form an idea of the contents of this part of the volume, to which we refer him with much more pleasure than to the translation itself. We observe, by the way, that he frequently takes occasion to express his dissent from Dr. Blomfield; and generally, we

¹ Mr. Symmons, in a note on the word ὕβρις, quotes Clem. Alex. Protrep. 16. ed. Mor. ὥσπερ ἀμίλι καὶ Ἐπιμινίδης ὁ παλαιὸς Ἑβριως καὶ Ἀναιδίας βωμοῦς ἀναστήσας Ἀθήνῃσι. Polybius, xviii. 37, 10. mentions among the atrocities of a certain profligate adventurer of his time, that in a naval expedition, οὗ ὁρμίσαι τὰς ναῦς, δύο κατισκύαζ'ι βωμοῦς, τὸν μὲν Ἀσιβίας, τὸν δὲ Παραγορίας, καὶ ἐπὶ τούτοις ἴθι, καὶ τούτους (qui) προσκύνει καθαπερὰν δαίμονας.

think, with justice. Dr. Blomfield did ill in selecting Æschylus as a subject for criticism. Mr. Symmons, though a less practised critic, has a better taste and a more discriminating judgment; and it is on this account that we regret to see him sometimes playing the fine gentleman in criticism.¹

"P. 7. l. ult. (first Chorus) *Mourning apart in deep untrodden glades*] So I have rendered *ἐκπατίοις ἄλγεσι*, literally, 'mourning out of the paths,' 'mourning in unfrequented and untrodden places,' which appears more natural and poetical, as well as more correct, than the tortuous explanation of the Scholiast, adopted by Heath, Dr. Blomfield, and Stanley. The Scholiast asserts that *ἐκπατίοις* is put for *ἐκπατίαν*, and that the epithet, though formally agreeing with *ἄλγεσι*, yet really applies to *παίδων*. Admitting the hypallage, yet the word *ἐκπατίαν* could not mean 'sublatorium,' as Stanley renders it, whereas the sense I have given it is the natural and easy one. The word *ἐκπατίω* [*ἐκπατῶ*] is used by Diogenes Laertius to describe the philosopher Epimenides abstracting himself from society, and going into a wilderness in quest of simples.² *Ἐκπάτιον ἄλγος* then is 'a mourning in a wilderness.' Potter has avoided the word, and lost the image.

"The expression in this passage, of *Πόνον ὀρταλίχων ἔλεσαντες*, is absurdly understood by Potter and others as equivalent to the English phrase, 'losing their pains,' which is refuted by the word *δαμνιοτήρη*. *Πόνον ὀρταλίχων* means 'the young birds themselves, the tender object of the care of their parents,' (so forcible and comprehensive is the Greek language in the hands of

¹ In the notes to the preface Mr. Symmons takes occasion to vindicate the old reading *εὐπατίριαν* in Eur. Hipp. 67, observing that *ταῖς* 'AN ὑδλάν is not tragic, and alleging the parallel expressions *καλλιπαιδα στίφανον*, *ψαλλοῖς τετραβάμοσιν*, &c. He also corrects the lines of Chæremón, ap. Athen. xiii. 89.

*ἴθην μὲν αὐτῶν εἰς ἀπείρονα στρατὸν
ἀνθιῶν ἀλόχων ἰστέρευσαν—*

when for *ἀλόχων* he reads *ἀλόγχων*. According to analogy, however, it should be *ἀλογχων*. We refer to the preface for other instances of ingenious emendation.

In the note p. 4, Mr. S. quotes some instances of *ἐλπίζω* being used in the sense of *νομίζω*. In some parts of our country the verb 'to expect' is used in a similar manner.

² Mr. S. might have quoted Il. z. 201. of Bellerophon:

*Ἦτοι ἢ καππαίδιον τὸ Ἀλγῆσι ὅας ἔλῳτο,
δὲ θυμὸν κατῖδον, πάτην ἀνθρώπων ἄλειψιν.*

a poet). In short it means, by a bold figure, what would be expressed in common Greek thus: ὀλέσαντες τοὺς ὀρταλῆχους ἐφ' οἷς πεπονημένοι εἰεν. Euripides, Hercules Fur. 1039., has an exactly parallel passage: 'Ο δ' ὅς τις ἔρνις ἄπτερον καταστένων Ὀδῖνα τέκνων; that is, in prose, τέκνα ἄπτερα δι' ἃ ὠδῖνας τετληκαὶς εἴη. Spenser, whether from imitation, or more probably from poetical coincidence, elegantly uses the same figure in speaking of a hind deprived of her young:

'Right sorrowfully mourning her bereaved cares,'

It is really mortifying to see a fine passage so ill used: Musgrave is the least delinquent, who would read Πόνον for Πόνον, though that would be to take a plume from the poet; but one cannot help feeling angry with Stanley, Potter, and Dr. Blomfield; for rendering ὀλέσαντες πόνον ὀρταλῆχων δαμνιοτήρη 'losing their pains in guarding the beds of their young,' instead of 'losing their unfledged and bed-reposing cares.' What great poet, instead of positively and directly stating such a calamity, would state it thus by circumlocution, and as it were by induction? as if losing their pains were a loss to be considered when they had lost their young themselves. What a style of writing! Besides, δαμνιοτήρη does not mean *guarding* a bed, but *keeping* a bed; or lying in a bed, and is here applied to the young ones lying in their nest. And this is the very sense it is used in, in line 1424 of this play, and this is the very sense Hesychius gives the word, referring to this very passage, p. 19, l. 1. 'Where they had borne a mother hare,' &c. In vindication of my own and Potter's version of this passage, I must express my regret at Dr. Blomfield having recalled the old and corrupt reading of Aldus, Robortelli, and Turnebus (ἐρικύματα), which Stephens altered into ἐρικύμονα, which reading has maintained its place ever since. The whole passage stands thus in the Glasgow edition,

Βοσκόμενοι λαγίναν, ἐρικύμονα φέρματι, γένναν
Βλαβέντα λαισθίων δρόμων.

Nor is there a plainer passage in the whole play, viz. 'Devouring a hare, or one of the hare kind, very big with young,—overtaken in her last course.' But Dr. Blomfield reads Βοσκόμενοι λαγίναν, ἐρικύματα φέρματα γένναν, Βλαβέντα λαισθίων δρόμων. Βλαβέντα, says he, agrees with φέρματα: a very good concord in grammar, but a most strange and miraculous one in sense. What! eat the hare's embryos, overtaken in their last course? Whoever heard of embryos running a race? Λαγίναν γένναν is

periphrastically used for λαγών, with which word (understood) the participle βλαβέντα agrees,¹ agreeably to the observation of Porson on *Hecuba* 293: 'Cum enim personam circumlocutione significant Græci, quam citissime ad ipsam personam reuertuntur. Homerus igitur nunquam ait: *Βίη Ἡρακλεΐη Ἦπερ*, sed *βίη Ἡρακλεΐη Ὅσπερ*.' The poet is speaking of the hare pursued, overtaken, and devoured: the pregnancy of the animal (which has given birth to such fatal blunders) is introduced only as an additional circumstance, and a descriptive peculiarity aggravating compassion, agreeably to the humane superstition of the ancients, which in this amiable peculiarity resembled the humanity to animals inculcated by the Jewish law, of which Clemens Alex. speaks, *Strom.* ii. Ἀντικρὺς γούν καὶ ὅσα τῶν ζώων κυοφορεῖ, ὃ νόμος οὐκ ἐπιτρέπει, ἄχρις ἂν ἀποτίη, σφαγιαῖσθαι, μακρόθεν ἐπισχῶν τὴν εὐχέρειαν τῶν εἰς ἀνθρώπους ἀδικούντων.

"P. 17. l. 6. *rumour That flies so quickly, though no wings it has, ἀπτερός φάτις.*] It occurs to remark how this word ἀπτερός (without wings), as well as its adverbs ἀπτερώς and ἀπτερείως, should be used to express sudden, instantaneous, soft, and noiseless movements, by the Greek authors, Homer, Æschylus, Lycophron, and Apollonius Rhodius. In Lycophron, 625, Μετοχλίσας ὀλίζον ἢ γὰρ ἀπτερώς Αὔται παλμπόρευτον ἔχονται βάσιν. In Apollon. Rhod. Κεῖθεν δ' ἀπτερείως διὰ μύριον ὄμμα λιπόντες. We should naturally ascribe "wings," to quickness and suddenness of movement, and not expressly take them away. But the explanation ἀψοφέως (noiseless), ἡδῆα and προσηγής, (soft and smooth,) in Hes. and Etymol. give a clue to the origin of this meaning, which appears derived from the flying of birds, not *without wings*, but *without moving their wings*,² at which time their flight seems most smooth and rapid, skimming along without moving their wings: agreeably to the Miltonic expression 'smooth gliding [sliding] without step,' as has been suggested to me by my friend the Rev. H. F. Cary, with his usual good taste and fineness of perception.³

"P. 28. l. ult. *Standing sublime, the seas to overcast, Shone*

¹ Would Æschylus, however, have applied the masculine participle βλαβέντα to a female hare? We mention this merely as a matter of question.

² Or, 'without using wings;' agreeably to the use of α in numberless compounds: see the Tragedians passim.

³ Compare Hom. II E. 778.

Αἱ δὲ βάτην τρήσει πολιάσιν ὕμαθ' ὁμοῖαι,

the great strength' of the transmitted lamp] So I have rendered this fine passage literally. Nothing can present a finer image than the original does of the beacon blazing on Mount Athos, and with its splendor covering the back of the sea. Potter, following a faulty reading, introduces the Hellespont. He has also made 'smiling way' out of *πρὸς ἡδονήν*, in which he has been much more ingenious than myself, for I can make nothing out of it, and I am persuaded that it is a corruption. *Πρὸς ἡδονήν* is a colloquial phrase, used adverbially, very common in Greek writers, prose and verse; and in the familiar interchange of conversation, it is naturally joined with *λόγος*, *λέγω*, *εἶναι*, or *γενέσθαι*. *Πρὸς ἡδονήν* then is 'agreeably,' or, for the purpose of pleasing, as the French say, 'à faire plaisir.' *Πρὸς ὀργήν* is angry; *πρὸς εὐσέβειαν ἢ κόρη λέγει* is, 'the girl speaks piously.' In Lucian's *Toxaris*, *μὴ πρὸς ἀχθιδόνα μου ἀκούσης*, 'listen to me without irritation.' But not only the misapplication of such a phrase in a passage like this, but the defectiveness of the sentence points out some error in the copies, for a verb is evidently wanting to complete the sentence; and Dr. Blomfield's ellipsis of *ἐγένετο* after *ὑπερτελής* is much too harsh and arbitrary. A verb should occupy the place of *πρὸς ἡδονήν*, in room of which I should be much inclined, as a mere conjecture, to propose *προσήμενον* from Hesychius, v. *Προσάμων, προσαύξαν, ἀνυτήν γὰρ τὴν αὐξήσιν*, (so Is. Vossius reads for the faulty *αὐτήν*). Here is authority from a tragic Lexicon for the word; for if *προσάμω* existed, so did *προσανύτω*; *ἄνω*, *ἀνύω* and *ἀνύτω* being all cognate forms. *Ἀνύτω* (elliptically for *ἀνύτω ὁδόν*) is of very frequent occurrence in the Attic writers.—Render it, 'to hasten, to despatch a journey' quick.' *Προσανύτω* would have the same sense, with whatever additional force, significative of increase or addition, the preposition *πρὸς* might give it. 'The torch journeyed on waxing greater.' This is certainly a mere conjecture, and as such not to be admitted into the text; but its sense seems apposite, and its usage is supported by Hesychius. Rarity of occurrence is not in itself an insuperable objection in a language so diversified, and so little known to us from the scantiness of its remains. How many words occur, even in this very play, which are to be found only once!

as illustrated by Virgil's simile of the dove, Æn. v. 216.

mox aëre lapsa quieto

Radit iter liquidum, celeres neque commovet alas.

'His countenance was as the Sun shineth in his strength.' Rev. i. 16.

112 Cambridge Prize Essay for 1824.

"P. 36: *So said the impious, &c.*] I have followed the plain and natural sense of the passage and the context; and it may be remarked once for all, in the difficulties of a dead language, in all the difficulties of tropes, figures, and metaphors of a daring poetry, and in all the perplexities of doubtful and vitiated readings, yet so natural and easy is the style of these great masters, that their meaning is generally obvious: they, as it were, lead you by the hand through dark and doubtful labyrinths by the light of reason and nature, would but commentators be contented to follow them, and understand their simplicity. Why, for instance, should Dr. Blomfield so boldly pronounce this passage to be corrupt? why should he attempt to re-write it? that is, entirely to change the thoughts and phrases of his author, on account of a school-boy difficulty as to the number of *πίφανται*, and the usage of *ἐπαρκεῖν*, which word occurs in a line of Solon, cited by Plutarch, in much the same sense as it is used here? Allow the difficulty; note the word for the benefit of students; endeavor, if you please, to amend; but do not exercise your own poetic vein in original composition at the expense of your author. A difficult, or rare word or meaning, is not necessarily a corruption; *πίφανται* may be plural as well as *κίχωνται* in the Hippol. 1258, which Professor Monk has retained in preference to *κρίμναιται*, a reading supplied by the Cod. Flor.: or if *πίφανται* could not agree with *οἱ θεοὶ*, would it not be more natural to understand *τὸ θεῖον*? Again, *ἔστω* may be used for *εἴη*, (expressing a wish or a prayer earnestly in the imperative mood instead of the optative) as in Æsch. Suppl. 678: *"Ἡβας δ' ἄνδρες ἄδοντες ἔστω."*

DISSERTATIO

Præmio annuo ornata, et in Curia Cantabrigiensi recitata, Comitibus Maximis, MDCCCXXIV. Auctore HENRICO THOMPSON, A. B. Coll. Div. Joann. Discip.

AN RECENTIUM INGENII VIM INSITAM VETERUM POETARUM EXEMPLARIA PROMOVENT?

Ad C. Nolanum Campanellum.

SOLES tu quidem, Campanelle mi carissime, identidem a me quærere quidnam sit causæ cur veteribus poetis tantum attri-

buam, ut non solum eorum lectione delectari animos atque refici, verum etiam ali atque augeri hodiernorum hominum ingenia pronuntiem? Clamitas, indignum esse furore illo poëtico, qui ad divinos afflatus quam proxime accedere vulgo existimatur, humanis opibus promoveri, poëtamque, reclamante vetere proverbio, non nasci, sed fieri. Respondeo quidem multis; nescio tamen quo modo, quæcunque inter loquendum persuadeo, discedens aut oblivisceris, aut novis argumentis subruere conaris. Itaque hanc rem paullo adcuratius tractare constitui; eaque argumenta quæ a te contra hanc sententiam callide coacervata sunt, attentius examinare; ut, quam parum valeant penitus explorato, argumenta tutius aggrediamur, quibus potissimum evinci possit, antiquos poëtas non solum per se præstare, dignosque esse quos voluptatis doctrinæque causa quisque perlegat, sed eorum exemplaribus poëtarum recentium ingenia, utcunque nobilia, in nobilius promoveri.

Quod a doctissimo sapientissimoque viro jampridem præceptum est, omnem orationem a definitione proficisci debere; id nos quoque pro nostra parte servandum existimamus; ne ergo Horatiana illa quæstio nobis quoque proponatur,

“ Scire velim, pretium chartis quotus arroget annus,”

eos tantummodo pro veteribus habeo, quos vulgo fere *classicos* appellamus; poëtas scilicet, qui, vigentibus utrorumque linguis, Græce Latineque scripserunt. Argumenti quoque nostri multum intererit, utrumne probe intelligatur quid sit “ mens illa diviniore ” “ osque illud magna sonaturum,” quibus solis nomen poëticum nobilissimus poëta deferendum existimat, Græci, qui nunquam quicquam temere appellaverunt, *inventorem* sive *creatorem* poëtam esse voluerunt. Is igitur poëtici ardoris plurimum habere credendus est, si quis uberrimam inveniendi facultatem sortiatur; qui autem in elatioribus atque magnificentioribus inveniendis felicissime claruerit, is poëta nobilissimus habebitur. Poëtarum idcirco mentem Horatius, qui qualis ea esset optime habuit perspectum, diviniorem haud dubitavit appellare, siquidem, quum nihil sit in Numine ipso conspectus mirabiliusque quam rerum creandarum facultas, poëtae in hac re quasi vim divinam æmulari videntur. Adjicit “ os magna sonaturum,” eloquium videlicet magnificum et poëticum, argumentoque magno conveniens. Hoc ergo præcepto omne poëtae officium contineri videtur: ut feliciter inventa pro rerum dignitate versibus exprimantur.

Res igitur omnis eo recidit ut quærat, utrumne Græcorum Latinorumque poëtarum lectio quicquid ad inveniendas digneque

exprimendas notiones conferat. *Elegantiam elegantium scriptorum* lectione adjuvari id est, ut non dignum sit quod pluribus persequar. Potius me ad illud refellendum convertam, quod tu mihi indesinenter objicis, mentem illam diviniorum humanis rebus neque frangi neque adjuvari posse; quippe quæ aliter divina minime vocanda esset. Poëticum affiatum a Natura, non ab arte, profectum lubens confiteor; neque disciplina quemquam poëtam extitisse crediderim, quem placido lumine Melpomene non viderit nascentem. Quum autem ceteras omnes facultates, quas pariter Natura donante accepimus, in melius promoveri humanis conatibus fas sit, quid obstat quo minus poëtica quoque facultas iisdem augeri possit, nullas video.

Porro creandarum notionum potestas, si vim veram propriamque vocis spectare volumus, nemini mortalium obtigit; notiones enim omnes aut sensibus excipi, aut cogitando oriri, jamdiu inter omnes qui vel minimum in philosophia profecerint, convenit. Inventorem ergo poëtam appellare quam creatorem maluerim; utpote cujus proprium sit quid in re quaque pulchri, venusti, ornati, magnificique sit, invenire; idque, aut sensibus observando; ut ii, qui cœli, maris, rurisque pulchritudinem carminibus depingunt: aut notionibus jam menti sentiendo illatis inter se meditationis vi committendis, quæ longe nobilissima inventionis pars est; unde metaphoræ, gradationes, et si quid est aliud quod poëticam opulentet et exornet. Nihil est igitur cur existimemus inventionem arte non posse adjuvari; imo vel ex his probabile videtur, magnum inventioni adjumentum allaturam poëtarum proborum lectionem; mens enim notionibus sublimioribus locupletata jam altius exsurgere gestit, et poëticam lætius et feliciter auspicatur.

Verumtamen ut concedatur, vim poëticam disciplina excoli acuique posse, aliter revera accidis, allatis exemplis ostendere satagis. Homero, enim, quem antiquorum nemini conferendum agnoscunt omnes, nulla, aut saltem perpauca, præter quam coluit Musam, extitisse scribendi subsidia; maximumque illum nostratem, cui simile quidquam aut secundum nec senior neque etiam antiquior ætas peperit, veterum poëtarum scriptis adjuvari non posse; quippe qui Græcas Latinasque literas aut nullas, aut certe parce, didicerit. Quum isti igitur, aut nullis aut levibus doctrinæ præsidii instructi, eo potuerint præstantiæ evadere, ut poëtas omnes post se longissime reliquerint; quid, ais, opus veterum exemplaribus? Hoc pacto mihi quis dixerit: "Ægypti inculta fertilitas aliarum gentium agros cultissimos exsuperat; agrorum ergo culturam Ægyptii negligant, et quicumque solo uberius potiantur." Quis ferret ita

ratiocinantem? Sed ut verum sit, Homerum Enchespalam? que¹ natura summos extitisse poëtas, nihilne in eorum politissimis operibus reprehendendum offendimus? nihilne invenimus, quod, si scribendi auctores ob oculos habuissent, velut scopulum vitaturi fuissent? Homerum enim subinde dormitasse, diserte fatetur Horatius; neque ullus tam ineptus Enchespali nostri fautor est, ut non fateatur plurima ab eo dure, inornate, scabre composita; multa gravibus eruditisque lectoribus valde improbanda, multa auribus verecundis infesta, in ejus scriptis obvia esse. Quid igitur in causa fuisse credendum est, cur tot tamque foedis maculis splendidissimi ingenii poëta carmina alioqui perfectissima inquinaverit? Unde in gravissimis tragœdiis inepti verborum lusus, putidi sales, obscœnæ sententiæ? Profecto si veteribus poëtis studium impendisset Enchespalus, ut est ingenio perfectissimus poëta, neque ulli, quotquot vixerunt, poëtæ conferendus, ita ob operum absolutam felicitatem et elegantiam ne in Gallorum quidem cavillationes incurrisset, nisi quod circa unitatum (quas vocant) leges peccavit: si modo id peccare est; onerosissimis vinculis poëtarum ingenia liberasse. Ne ergo Enchespali opera in argumentum trahantur, ingenii vires nullum admittere adjumentum; quum virtutes quidem ejus ab ingenio profectæ sint, vitia a veterum ignorantia.

Hæc quum ita sint, non expectabis, opinor, ut vulgus poëtarum persequar, qui viribus quidem, ut asseris, naturæ, nullisque lectionis opibus adjuti, carmina feliciter condiderunt. Quæ enim superius disserui etiam in hanc partem spectant. Transeam potius ad aliud argumentum expendendum, quod primo quidem adpectu validius videri potest: nam, etiamsi cætera evincam, nullis rationibus te adduci posse affirmas, ut Græcorum exemplaria Romanis vatibus parum offecisse existimes: quum enim Romani nullam propriam habuerint Musam, sed Græcæ tantummodo Musæ togam induxerint, negari non posse vim illam naturalem, qua Latinorum ingenium periinde atque Græcorum audacissimos volatus capessere potuisset, imitatione fractam et debilitatam. Latinos enim satis duxisse si Græcorum exemplaria felicius imitarentur, læsæque Musarum majestatis arguere solitos, si quis suam ipsius viam ingredi, quam Græcorum vestigiis insistere mallet, auderetve Naturam sequi, quo Græci, fortassis, minus persequuti essent. Quid habiturum sit ponderis istud argumentum, ita melius intelligetur, si quis qualis fuerit rei poëticæ apud Romanos ante habitum

¹ Malo quam Shakesperium; utrumne jure, viderint eruditi.

cum Græcis commercium status, attentius consideraverit; quam nullam omnino hoc temporis fuisse nemo in his rebus versatior ignorat. Fratrum enim Arvalium Saliorumque carmina non exspecto ut justorum poematum loco quis habiturus sit; atque multo minus incondita illa quæ a militibus triumphantibus incomposite jactata, passim auctor est Livius. Majorum res gestas ad tibiam cani solitas, Tullio tradente, a Catone accipimus:¹ omni tamen justæ poëseos ornatu ea carmina caruisse credendum est, quum ipse Andronicus, qui, utpote Græcus, Græca Musa familiariter utebatur, carmen in Dianam, referente eodem Tito Livio,² abhorrens et inconditum condiderit. Græcorum quidem literæ non prius Romæ receptæ sunt, quam ineunte sexto urbis conditæ sæculo; intervallum, mehercule, satis commodum ad explicandam, si qua fuerat, vim Latinorum poëticam. Non ignarus sum exitisse qui etiam explicatam existimaverint;³ neque tantummodo lyricis modis omnem eorum historiam inclusam, sed nescio quod epos mirificum fuisse, unde Nævius Enniusque maximam suorum operum partem depromserint. Quum tamen ne particulam quidem splendidissimi hujusce poematis apud veteres scriptores reperire possim, quumque ea quæ a vetustissimis eorum poëtis composita ad nostra usque tempora pervenerunt nusquam non feritatem et asperitatem referant; certe meo animo nequaquam inducere possum ut politissima et accuratissima poemata a Romanis Græcarum literarum rudibus conscripta fuisse existimem. Nullam itaque Musam ante reclusam a Græcis Heliconæ, Romani coluerunt; neque culturi fuissent, nisi Græcorum imitandorum studio flagravissent. Quod ergo Romani poëticam paullo minus feliciter excoluerint, id minime argumento est, Græcorum scripta Romanorum naturæ offecisse; sed potius egestati ingeniorum tribuendum, quæ nihil quidquam profecissent nisi ex ipsis illis Græcis locupletata et adaucta fuissent. Itaque, quod Horatius docet, noctura diurnaque manu Græcorum exemplaria esse versanda, præceptum erat ad Romanorum ingenium quam maxime accommodatum; qui in Græcis imitandis operam feliciter navabant, Græcorum tamen auxilio destituti frangebant jacebantque.

Satis evictum puto, naturam, iis etiam rebus quæ a naturæ dotibus maxime pendere existimantur, arte adjuvari posse;

¹ Cic. Tusc. Disp. I. ii.—Brut. xix.

² Liv. xxvii. 37.

³ Quam sententiam tuerentur Schlegel in Prælect. iii. et Niebuhr in "Römisch. Geschicht."

neque poëtam quidem sine natura extitisse: neque omnibus numeris absolutum, nisi cui ars quoque opitulata fuerit. Omni ergo obice sublata quæ veritatis cognitioni in hac quæstione officere possit, diligentius erit exquirendum qualem quantamque utilitatem veterum poëtarum studium recentioribus afferat. Quod argumentum commodè bifariam distribui potest; ut primum quærat, quid maxime sit rationi consentaneum; deinde, ut quod argumentis probabile fit, exemplis etiam probatum exhibeatur.

Jam superius demonstravimus, facultatem illam, quam inventionem appellamus, proborum scriptorum lectione egregie adjuvari posse; siquidem nihil est quod impensius augeat notionum copiam; quibus inter se mente commissis, exercetur inveniendi facultas. Quicumque Naturam diligit et admiratur, is jam magna e parte poëta est; neque enim quisquam poëta esse potest, qui Naturæ amore minus commoveatur. Hinc illud suavissimi poëtæ:

“Scriptorum chorus omnis amat nemus, et fugit urbes.”

Philosopho quidem possunt urbes esse gratiores; verum urbani poëtæ vis omnis poëtica intra mœnia urbîs subsistit. Quod quidem in pictoribus observare est, id quoque in poëtis accidit. Si enim egregii quiddam pictoris animus moliatur, non ille contentus fere, quæ ipse viderit, accurate simulare; Naturæ autem studiosi oculis obversabitur quid quaque in re optimum sit, maximeque conveniens; idque continuo pingendo exprimere enitetur; congestisque quæ nunquam forte congressit Natura, Naturam quidem non deseret, sed præcurret. Zeuxin legimus, quum Helenæ simulacrum forte picturus esset, ne pulcherrimam quidem Crotoniatarum sœminam omni ex parte simulare voluisse; sed, quid quæque haberet venusti eligentem, in Helenam suam transtulisse. Nec fortassis hic substitit; sed, explorato *cur* quidque arrideret, pingendo venustus fecisse verisimile est, quo perfectius opus esset. Neque istam scientiam, utcunque pictori utilem, adipisci valuisset, nisi priorum pictorum operibus diligenter studuisset. Mediceam Venerem nunquam fortassis Natura æquiparavit; nihil tamen a Natura alienum in perfectissimo corpore deprehendimus; imo naturæ potius perfectionem agnoscimus. Poëtarum eadem ratio est; non enim postulamus ut se adeo Naturæ addicat poëta, ut nihil, nisi quod re quoque exstet, carminibus insit; tantum enim abesset ut ita poëta quisquam fieret egregius, ut nullo citius modo vim illam qua poëta esset, omnino foret amissurus. Etiam inter ruris amœnitates deliciasque plura

sordida et invenusta occurrunt; boni autem poëtae officium erit ista omnia pro virili abscondere, neque quidquam legentibus offerre quod minus delectaturum videatur. Hinc prata viridantia, hinc flumina irrigua, hinc opacum arborum frigus, hinc cubantium collium apricitatem assumet; omnes omnium locorum amoenitates quasi eodem congerens; neque quidquam ubicunque præteriens, quod ad operis præstantiam facturum videatur. Hinc admirabilis Theocriti ars, quæ in omnibus ejus carminibus elucet; ut nihil fere aliud egisse videatur, quam meras delicias ex unoquoque fonte hausisse: neque enim lector (quod Virgilii Bucolica legentibus accidit) usquam a rure amovetur; sed in minimis quoque rebus ubi terrarum sit intelligit. In personis non minus feliciter laboravit Theocritus. Agrestium mores mire quidem simplices candidique, sed duri plerunque et inculti. Hoc vitio Theocriteæ personarum tenentur; non ut unquam ad urbana elegantias accedant, quemadmodum sæpe Virgilianæ; merum enim rus redolent; ruris tamen delicias veneresque referunt, semoto quodcunque legentium aures offendere potuerit.

Ne forem in exemplis nimius, Theocritum ideo posui, quia mihi perfectissimus in genere suo Græcorum poëta videtur. Sed quum ille Naturam ita depingat, non ut est quidem, sed ut esse volumus, necesse est ille coram oculis habuerit quandam quasi adumbratam Naturæ imaginem, quam, perpenso quid in re quaque maxime placeret, sibi ipse excoxit. Imaginem hancce, non solum Natura contemplanda, verum etiam adhibita Homeri lectione, exortam, nobis in libello suo reliquit; quem si quis attente perlegerit, converterit, imitatus sit, is proculdubio ad res agrestes canendas instructior accedet. Ut enim, qui pictor bonus esse velit, is non tantummodo naturam sibi magistræ comparabit, sed etiam optimas optimorum pictorum tabulas diligenter considerabit; ita poëta, cui in sua arte excellere curæ est, non aliter animum ad scribendum appellere debet, quam lectis optimorum poëtarum scriptis. Quid enim stultius quam quaslibet vias ingredi, quæ quo ducant, nescimus, quum præsto habeamus itineris doctores ducesque, qui, quo nos pervenire volumus, ipsi feliciter pervenerunt?

Satis arbitrator disputatum, cur poëticus furor non omnino is sit qui externis opibus in melius non possit provehi; nunc erit querendum, utrumne veteres præ cæteris vates hodierno poëtae evolviendi sint. Si quis erit qui ista lecturus sit, scio non defuturos qui me quasi præjudicatorum opinionum amantiores damnaturi sint, quippe qui nihil tolerandum existimem,

nisi quod venerabile ætas reddiderit. Tantum tamen abest ut recentium opera negligenda esse censeam, ut inductiorem cum Cicerone appellaverim, cui nostra minus nota sint. Verum, quum de eo agatur, ut exemplaria scribentibus eligantur, ratio diversa est. Omnium, quotquot sunt, liberalium disciplinarum, elegantiumque literarum auctores fuisse et altores Græcos, inter omnes vel levissime eruditos convenit; ut non minus vere quam eleganter Horatius scripserit,

“Græcis ingenium, Græcis dedit ore rotundo
Musa loqui.”

Nihil eorum poëtis suavius, nihil magnificentius; nihil eorum lingua venustius, pressius, clarius, ad affectus quosvis exprimendos habilis.—Aliud accedit argumentum, quo nescio an validius afferri possit cur Græca exemplaria hodiernis anteferrantur. Ante enim inventam typographicam, qui legerent, pauci fuerunt; ii que docti quidem gravesque homines, quibus nil præter optimum arridebat. Quodcunque ergo minus expolitum absolutumque poëtarum calamis excidebat, gravissima istorum sententia Lethæis aquis damnabatur; unde poëtæ, quum exploratum haberent, omne quod scripturi erant severissimum horum hominum iudicium subiturum, nihil æque timebant ac ne quam absolutissimum opus in lucem profferrent. Inde est, quod quicquid fere nobis Græcorum ingenium tradidit, id tale est ut omnium ætatum laudes facile sibi vindicaturum sit; linguamque, qua scriptum est, quanquam jam in hominum ore versari desiit, adeo nobilitaverunt Græcorum ingenia, ut dum aliquid humanitatis in terris supererit, doctorum studiis laudibusque æternum celebranda sit. Inventam quidem arte typographicam, plures legere cœperunt, at non continuo plures judicare: multa in publicum prodibant, legebantur, vulgoque probabantur, quæ tamen, si eruditorum calculi prævaluissent, oblivionis tenebris inter nascendum damnata essent. Poëtæ, quorum interfuit quam plurimis placere, doctorum placita irridebant; et si quis famæ melioris studiosior exstitit, qui, paucis lectoribus, modo eruditi essent, contentus, imperitam multitudinem contempsit, is, ob linguarum hodiernarum vitia, seu quodcunque id fuerit causæ, præ Græcis plerumque sordebat. Latinos ideo taceo quod Græcorum plerumque pedissequi essent; unde, quæ de Græcis supra disputavi, in eos fere cadunt, nisi quod pauperior eorum lingua sit, quod etiam Lucretius sensit.

Sed videamus an, quod argumentis probabile fiat, exemplis confirmari possit. Jam si expendimus omnem literarum

recentiam historiam, inuenimus omnium fere gentium celeberrimos poëtas antiquis scriptoribus vehemenissime studuisse. Dantes quidem, qui ob magnificum heroicumque ingenium Homerus Tusculus vulgo audit, quam antiquorum studiosus esset ex ejus Comœdia (quam vocavit) abunde constat. Petrarcham doctissimum fuisse, nemo est qui non noverit; ut multa Latine ipse scripserit; ut quoties Etrusce canebat, Græcam Latinave lyram semper pulsaret. Calcerium, quem, utpote nostratem, libentius nomino, quis, qui suavissimum vatem unquam in manum sumserit, ignorare potest, antiquorum fuisse amantissimum? Quid? Torquatum Tassum quis nescit omni veterum scriptorum scientia mirifice instructum? Quid Spenserum nostrum? Quid Miltonum? Quid Graium? nonne illi universæ fere doctrinæ laude cumulati erant?

Jam si occupas (quod de Romanis aliquando objecisti) veterum scriptorum venerationem nimiam istis poëtis potius obfuisse existimandam, qui, quum ingenio egregio præditi essent, digne quidem scripserunt; sed quum nihil admittere operam darent, nisi quod veterum calculis comprobatum esset, audaciori indoli fræna injecerunt, ne vires experiri posset; ne hac quidem in parte non est quod contra disputemus. Nostrorum temporum vitium est, criticorum regulas, quas illi tamen, observato optimorum poëtarum usu, constituerunt, despectui ferme habere; quasi quodcunque optimi poëtæ servandum censuissent, poëtæ dedecori esse posset. Non est quin concedam, regulas aliquando suo detrimento servasse poëtas; quod in unitatibus servandis mihi subinde fecisse videtur Terentius; quodque idem mirandi in Gallicis tragœdis frigoris principium et fons est. Sed hoc ob male intellectam regularum naturam accidit; leges enim, quemadmodum in bene constituta republica, ita in poësi, ob libertatem custodiendam existunt, non ob minuendam. Ne plures afferam, Tassi, Miltonique nostri longe alia ratio est. Isti quidem non ita venerabantur criticorum regulas, vel poëtarum usum, unde profluxerunt, ut semper iis se astringi paterentur; sed utile duxerunt habere quorum splendor Parnassum scandentibus præluceret. Si Græcarum literarum rudes exstitissent, poëtæ indubie fuissent; "Paradisum" tamen et "Hierosolyma" orbis terrarum nunquam conspexisset.

Cur ita sentiam satis opinor causæ esse, quum nostrorum temporum poëtæ, certe ingeniosi, sed quos nemo propensæ in veteres voluntatis arguere potest, ad limatam illam Miltoni Graique elegantiam nec pervenerint, nec pervenire curaverint. Atque utinam ante substitissent, quam Britannicæ poësi eam

notam inuississent, ut vere quis pronuntiare possit, nihil esse tam insulsum absurdumve, nihil tam sordidum et abjectum, ut non idem in aliquo hodiernorum poetarum carmine legatur. Nomina proferre supersedeo, quum ipse, quos velim, satis intelligas, mecumque omnino consentias. Sunt tamen vel hodie, qui, meliora sequuti, meliora etiam assequuti sint.

Hæc habui, quæ de veterum studio et lectione dissererem, quibus tuo arbitrio frui. Si minus persuasero, advocati culpa id accidisse existimes velim.

NOTICE OF

*An INTRODUCTION to the ELEMENTS OF
ANGLO-SAXON GRAMMAR. By the REV.
J. BOSWORTH, Vicar of Little Horwood, Bucks. 8vo.*

IT cannot but afford the greatest pleasure to every liberal mind, attached to its native land, to investigate the origin of its inhabitants, of its language, and of its laws and institutions, both civil and religious. In the valuable work before us, Mr. Bosworth has stated so many motives to induce us to pursue this branch of literature, that we feel more than ever interested in the originals and history of our Saxon ancestors.

If, indeed, heretofore we felt discouraged by the supposition that our progenitors were nothing better than a horde of savages, or wandering Scythians, who waged war with civilisation, science, and Christianity; or if we fancied that their language had neither attractions nor merit; or if we found a difficulty in procuring assistances for learning their language, and references to authors who wrote in the Saxon tongue, now, indeed, we can no longer complain that any thing has been omitted in order both to obviate prejudice, and remove difficulty.

It does not, it must be confessed, appear that the progress of good sense and science in the present age, which has led to so great a reformation in the construction of both Greek and Latin grammars, conducted to any improvement before the year 1819, in that of the Saxon grammar. We quote Mr. Bosworth, as observing in his preface, p. xxxi.

"In 1819 appeared *The Elements of Anglo-Saxon Gram-*

mur; to which are added, a *Praxis and Vocabulary*. By the Rev. J. L. Sisson, M. A. of Clare Hall, Cambridge. This is a small work of only 84 pages, in 12mo, on the plan of Dr. Hickes."

The author introduces his work by observing, "The following pages have been compiled with a view of offering to the public, in a compressed form, the principal parts of Dr. Hickes' *Anglo-Saxon Grammar*." The author, however, has followed Manning in his declension of nouns, and some other particulars. He remarks farther, "In the arrangement, the plan of Dr. Valpy's excellent *Latin Grammar* has been adhered to, as closely as the peculiarities of the two languages would permit."

The plates which accompany and illustrate Mr. Bosworth's *Anglo-Saxon Grammar*, we have introduced into the present No. of the *Classical Journal*, not merely because we regard them as bearing testimony to the labor and pains which Mr. Bosworth has taken in illustrating the Anglo-Saxon language, and facilitating the acquirement of it; but with a hope that they may attract the attention of the public to his masterly work, which we expect, when more extensively circulated, will render Saxon literature a subject of as general interest as it deserves to be. We shall only add a few references to authors who have written on the antiquities of Britain, the merits of whom we should wish to see discussed by competent judges.

Respecting the origin of the ancient Britons, seated now principally in Wales and the Highlands of Scotland, we would wish to see an impartial examination of *The Triads of the Island of Britain*. See Davies' *Celtic Researches*, p. 153; and *Archæologia*, vol. xvi., containing a letter of the Rev. Samuel Greathead to J. Britton; and *The Beauties of England and Wales*, vol. xv. p. 707, &c.; and Mr. Faber's *Origin of Pagan Idolatry*.

With relation to the connexion of this island with the Phœnicians, we should gladly see an examination of Sammes' *Britannia Antiqua Illustrata*; but as this question involves a thorough investigation of the origin of our language, we would here offer a few remarks. A medical gentleman of great science, resident in Bristol, some time since collected the provincial names of our indigenous plants, when, to his great surprise, he discovered that many of them were Hebrew. This circumstance induced him to trace our language through its kindred dialects on the continent, till he felt fully assured of its oriental origin. He has accordingly collected a list of some thousand words, evidently derived from Hebrew. On this question a reference

may perhaps be useful to the first volume of Shuckford's *Sacred and Profane History*, book iv., in which are many valuable remarks on the tests of antiquity and priority in languages, as also to the preface to Parkhurst's *Hebrew Lexicon*.

In connexion with the same question, it may be observed, that the dispersion of mankind from Babel was the commencement of a diversity of dialects on the face of the earth; and that it is therefore probable that the language which was spoken by the Babylonians, who did not emigrate from their native land, bids fairest to have been the original language used before the dispersion. This was no other than the language of Abraham and his descendants, as is clear from this circumstance—that when the two nations came again in contact, during the captivity, their languages differed so little from one another, as to excite astonishment. See the Book of Daniel, partly written in Hebrew, and partly in Chaldee. The same language seems also to have been preserved in Phenicia; and Mr. Sammes argues strongly that much of this language was communicated immediately to the British by the Phenicians, and not through the medium of any other language whatever.

Respecting the originals of our Saxon ancestors, Mr. Bosworth affords us the most interesting information; and we would only add, that whether we regard the conversion of the Anglo-Saxons to Christianity, or the original model of our own church and its primitive forms, to restore which was the object of our reformers, (see *Canon of the Church*, xxx., and Strype's *Life of Archbishop Parker*,) or models of rectitude in Christian kings and prelates, our Saxon documents, the Saxon Homilies for instance, and Bede's *Eccles. History* in Saxon, translated into that language by King Alfred, afford both information and instruction never yet duly appreciated. See Collier's *Eccles. History of England*, for the lives of Oswald and Oswy, and Archbishop Aidan.

The Greek, Roman, Gothic, and Saxon Alphabets, derived from the Samaritan.

		1. Phenician written from right to left.	2. Right to left Sigeen Inscript. above	3. Left to right 500 B.C.	4. Attic Greek.	5. Gothic invented by Ulfilas about A.D. 370.	6. Latin, more than four centuries before Christ.	7. Saxon formed from the Roman in the 6th and following centuries.
	A	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ Ⲁ Ⲁ Ⲁ
	B	Ⲃ	Ⲃ	Ⲃ	Ⲃ	Ⲃ	Ⲃ	Ⲃ Ⲃ Ⲃ
G or	C	Ⲅ	Ⲅ	Ⲅ	Ⲅ	Ⲅ	Ⲅ Ⲅ	Ⲅ Ⲅ
	D	Ⲇ	Ⲇ	Ⲇ	Ⲇ	Ⲇ	Ⲇ	Ⲇ Ⲇ Ⲇ Ⲇ
	E	Ⲉ	Ⲉ	Ⲉ	Ⲉ	Ⲉ	Ⲉ	Ⲉ Ⲉ Ⲉ Ⲉ
F or	V	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ Ⲋ
	G	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ Ⲍ Ⲍ Ⲍ
	Z	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ
	H	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ Ⲑ Ⲑ Ⲑ
	TH	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ Ⲓ Ⲓ
	I	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ Ⲕ
	K	Ⲗ	Ⲗ	Ⲗ	Ⲗ	Ⲗ	Ⲗ	Ⲗ Ⲗ
	L	Ⲙ	Ⲙ	Ⲙ	Ⲙ	Ⲙ	Ⲙ	Ⲙ Ⲙ Ⲙ
	M	Ⲛ	Ⲛ	Ⲛ	Ⲛ	Ⲛ	Ⲛ	Ⲛ Ⲛ Ⲛ
	N	Ⲝ	Ⲝ	Ⲝ	Ⲝ	Ⲝ	Ⲝ	Ⲝ Ⲝ Ⲝ
	X	Ⲟ	Ⲟ	Ⲟ	Ⲟ	Ⲟ	Ⲟ	Ⲟ
	O	Ⲡ	Ⲡ	Ⲡ	Ⲡ	Ⲡ	Ⲡ	Ⲡ
	P	Ⲣ	Ⲣ	Ⲣ	Ⲣ	Ⲣ	Ⲣ	Ⲣ Ⲣ
	Q	Ⲥ	Ⲥ	Ⲥ	Ⲥ	Ⲥ	Ⲥ	Ⲥ
	R	Ⲧ	Ⲧ	Ⲧ	Ⲧ	Ⲧ	Ⲧ	Ⲧ Ⲧ Ⲧ Ⲧ
	S	Ⲩ	Ⲩ	Ⲩ	Ⲩ	Ⲩ	Ⲩ	Ⲩ Ⲩ Ⲩ Ⲩ
	T	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ Ⲋ Ⲋ Ⲋ
U, Y, & W		Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ Ⲍ Ⲍ
	PH	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ
	CH	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ
	PS	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ
	O	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ

Astle & Henley

Chishull

Morton & Bernard

Hickes & Bernard

Bernard

Hickes & Bernard

Copy of an Inscription at Paris in Boustrophedon, beginning on the right.

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The Sigæan Inscription in Boustrophedon, beginning from the left.

Φ Α Μ Ο Δ Ι Κ Ο : Ε Ι Μ Ι : Τ Ο Η
 Ο Χ Θ Γ Τ Ο Τ : Ζ Ο Τ Α Ρ Κ Ο Μ Ʒ
 Μ Ʒ Ι Ο : Κ Α Λ Ο : Κ Ρ Α Τ Ε Ρ Α
 Μ Θ Η Ι Α Χ : Μ Ο Τ Α Τ Σ Ι Γ Α Χ
 Ο Μ : Ʒ Ζ Γ Ρ Υ Τ Α Μ Ʒ Ι Ο Μ : Κ
 Υ Ʒ Λ Ι Ζ : Α Μ Ʒ Μ : Α Χ Ο Δ
 Ε Υ Ζ Ι : Ε Α Μ Δ Ε Τ Ι Γ Α Ζ Ʒ
 Ο Ʒ : Υ Ʒ Μ Ι Α Δ Ʒ Μ Ο
 Ζ Ι Λ Ε Ι Ʒ Ζ : Κ Α Γ Μ Ε Ρ Ο
 Ι Α Χ : Ζ Ο Γ Ο Σ Ι Α Η : Υ Ʒ Ζ Ι Ʒ
 Η Α Δ Ε Υ Φ Ο Ι

From the Codex Alexandrinus, probably written in the 5th century.

ΠΕΡΙ ΜΩΝΟΕΝΤΟΙΟΥΝΟΙΟ
ΑΓΙΑΣ ΘΕΩΤΟΟΝΟΜΑΟΥ

A Facsimile of the Palatin Virgil, written in the 3rd century.

TEQUOQUE MAGNAE SE
MEMORANDICANEMUS

A Facsimile of the Florence Virgil, written in the 5th century.

ΜΟΣ Η ΕΓΓΙΕΤΙΣ
ΓΑΛΛΟΥ ΣΑΜΟΡΤΑΝΤΥΜΜΗΙ ΚΡΕΣΚΙΤΙΝΗ ΟΡΑΣ
ΟΥΔΑΝΤΥΜΜΕΡΕ ΝΟΥΟΜΙΡΙΔΙΣ ΣΕΒΙΤΑΙΝΟΥΣ

*Subjects for Themes, Essays, Declamations, and Verses,
adapted for general use in Schools and the Universities.*

No. II.—[Continued from No. LX.]

SUBJECTS FOR THEMES.

27. Utilitas privata publico commodo non est anteponenda.
28. Utendum est ætate ; cito pede præterit ætas.
29. Cuius licet esse beato.
30. Humanum est errare ; ignoscere, divinum.
31. Infirmi est animi exiguique voluptas
Ultio.
32. Virtus repulsæ nescia sordidæ
Intaminatis fulget honoribus.
33. Nullum officium referenda gratia magis necessarium est.
34. Vilius argentum est auro, virtutibus aurum.
35. Hic murus aheneus esto,
Nil conscire sibi, nulla pallescere culpa.
36. Omnem crede diem tibi diluxisse supremum.

37. Arcanum neque tu scrutaberis ullius unquam,
Commissumque teges, et vino tortus et ira.
38. Virtutis omnis laus in actione consistit.
39. Ingenuas didicisse fideliter artes
Emollit mores, nec sinit esse feros.
40. Pares cum paribus facillime congregantur.
41. Dona præsentis cape lætus horæ.
42. Qui mortem non timet, magnum is sibi præsidium ad beatam vi-
tam comparat.
43. Principiis obsta: sero medicina paratur,
Cum mala per longas convaluere moras.
44. Prudens futuri temporis exitum
Caliginosa nocte premit Deus.
45. Vitia, non paupertas, hominem dedecorant.
46. Ne culpas alienas indageris, sed tuas potius corrigas.
47. Invidia alterius macrescit rebus optimis.
48. Levius fit patientia
Quicquid corrigere est nefas.
49. Raro antecedentem scelestum
Deseruit pede pœna claudo.
50. Sis parvus temporis, quod semel præteritum nunquam revertitur.
51. Amicus certus in re incerta cernitur.
52. Qui statuit aliquid parte inaudita altera,
Æquum licet statuerit, haud æquus fuit.
53. Invitat culpam, qui peccatum præterit.
54. Vive ut in publico.
55. Nunquam segura est prava conscientia.
56. Quod facere turpe est, dicere ne honestum puta.
57. Ex vitio alterius sapiens emendat suum.
58. Est adolescentis majores natu vereri.
59. Ne prius in dulcem declines lumina somnum,
Omnia quam longi reputaveris acta diei.
60. Rebus angustis animosus atque
Fortis appare.
61. Animum rege, qui nisi paret,
Imperat.
62. Aliorum respice incommoda, ut mitius feras tua.
63. Non quam diu, sed quam bene vixeris, refert.
64. Cavenda est gloriæ mundanæ cupiditas.
65. Non possidentem multa vocaveris
Recte beatum.
66. Iracundiam qui vincit, hostem superat maximum.
67. Quas dederis, solas semper habebis opes.
68. Qui non vetat peccare, cum possit, jubet.
69. Quo semel est imbuta recens, servabit odorem
Testa diu.
70. Nemo adeo ferus est, ut non mitescere possit,
Si modo culturæ patientem commodet aurem.
71. Amicitiae immortales, inimicitiae mortales esse debent.
72. Ἀπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ.
73. Damnum appellandum est cum mala fama lucrum.
74. Oderunt peccare boni virtutis amore.
75. Scelus intra se tacitam cogitat ullum,
Facti crimen habet:

76. Nil nisi quod prodest, carum est.
 77. Labor omnia vincit
 Improbis.
 78. Impii serius ocyns dant pœnas.
 79. Vitæ summa brevis spem nos vetat inchoare longam.
 80. Quid sit futurum cras, fuge quærere.
 81. Quem sors dierum cunque dabit, lucro
 Appone.
 82. Valet ima summis
 Mutare et insignem attenuat Deus
 Obscura promens.
 83. Nullus argento color est, nisi temperato
 Splendeat usu.
 84. Equam memento rebus in arduis
 Servare mentem.

SUBJECTS FOR DECLAMATIONS IN ENGLISH.

1. Was the Invasion of England by William the Conqueror justifiable?
2. Would England have been benefited by preserving the conquests of Edward or Henry in France?
3. Could Richard Cromwell, if he had possessed the abilities of his father, have retained the Protectorate?
4. Does Commerce or Agriculture contribute more to the real interest of a state?
5. Did Ministers act wisely in recalling the Duke of Marlborough, and concluding the treaty of Utrecht?
6. Does Queen Elizabeth deserve the admiration or censure of posterity?
7. Whether is the introduction of luxury into a state an advantage or disadvantage?
8. Was the Restoration of Charles the Second immediately beneficial to this country?
9. Has climate any influence in determining national character?
10. Is Poetry beneficial to the real interests of a state?
11. Have Poets or Philosophers rendered greater service to mankind?
12. Has England been more indebted to its Lawyers or its Warriors?
13. Has the discovery of America proved beneficial to Europe?
14. Did the successes of Edward the Third in France render any real service to his own Country?
15. Whether is the Eloquence of the Senate or of the Bar superior?
16. Has Great Britain been more indebted to her Soldiers or to her Sailors?
17. Was Oliver Cromwell's government beneficial to this country?
18. Was the reign of Henry the Eighth advantageous to the liberties of this country?
19. Would it have been beneficial to England, if Charles the First had proved victorious in the civil war?
20. Is the character of Henry VII. deserving of praise?

SUBJECTS FOR DECLAMATIONS IN LATIN.

1. Anne res gestæ Gracchorum defendi possunt?
2. Meruitne Augustus nomen Patris patriæ?
3. Profuitne Romanis Julii Cæsaris internecio?

4. Anne probanda esset Romanis M. Catois sententia, deleudam esse Carthaginem?
5. Quis laude dignior erat, Philippus an Alexander?
6. Intereratne Romanorum Augustum se a magistratu abdicasse?
7. Oportuitne C. Marcium Coriolanum bellum in patriam inferre?
8. Utrum Syllæ an Julii Cæsaris dominatio magis condemnanda est?
9. Profuitne Dictatura Romæ, an nocuit?
10. Anne Roma secundum Punicum bellum jure suscepit?
11. Anne ævum Augusti ævo Antoninorum præstitit?
12. Anne Hannibal Alexandro præponendus est?
13. Zenonisne an Epicuri philosophia ad vitam bene instituendam est idonea?
14. Si Athenienses Niciam satis audivissent, respublica eorum stetisset, necne?
15. Quænam ex omnibus, quæ unquam extiterunt, gentibus, fuit felicissima?
16. Utrum melius de patriâ suâ meruit L. Junius Brutus, an M. Furius Camillus?
17. Utrum Pericles an Cicero patriæ suæ consiliis magis benefecit?
18. Si auctorum Romanorum, qui ante, vel eorum, qui post Augusti obitum scripserunt, opera amissa forent, utros posteri magis desideravissent?
19. Utrum Romani an Græci historici majori laude digni sunt?
20. Utrum Respublica Romana diutius stare potuisset, si Julius Cæsar nunquam extitisset?
21. Lycurgusne an Solon civium suorum saluti et felicitati magis consuluit?
22. An philosophi humano generi majora beneficia, quam poætæ, attulerunt?
23. Estne dignus laude Titus Manlius, qui filium suum morte multaverit?
24. Profueruntne Romanis spectacula gladiatoria?

SUBJECTS FOR ESSAYS.

1. On the advantages to a state, of an insular situation.
2. On the brevity of human life.
3. On the duties of children towards their parents.
4. On the effects produced by theatrical exhibitions on national manners.
5. On the advantages of a classical education.
6. On man's attachment to his native country.
7. On the character of Oliver Cromwell.
8. - - - Henry the 8th.
9. - - - Cardinal Wolsey.
10. - - - The first Earl of Chatham.
11. - - - Lord Bacon.
12. - - - John Locke.
13. - - - Sir Walter Raleigh.
14. - - - Cicero.
15. - - - Columbus.
16. - - - Louis 14th.
17. - - - Lorenzo di Medici.
18. - - - Charles the 12th.
19. - - - Peter the Great.

130 *Subjects of Essays, Verses, &c.*

20. On the satisfaction resulting from the recollection of past troubles.
21. *Nescia mens hominum fati sortisque futura.*
22. On the pleasures of memory.
23. On the peopling of America.
24. On the being of a God, from the light of nature.
25. On the necessity of a code of laws of honor for the well-being of society.
26. On the effects produced on the national character by a diligent pursuit of the liberal arts.
27. On the blessings of an honorable peace to a state.
28. On the necessity of national honor.
29. On cheerfulness contrasted with levity of disposition.
30. On the comforts of virtuous old age.
31. Virtue is its own reward even in this world.
32. On monumental inscriptions.

SUBJECTS FOR VERSES.

1. In Ver.
2. In *Æstatem*.
3. In *Autumnum*.
4. In *Hyemem*.
5. Xerxes in Abydo.
6. *Mare naufragum*.
7. *Britannia domina æquoris*.
8. *Græcia hodierna libertatem armis repetens*.
9. *Roma hodierna veteri dissimilis*.
10. *Pax optima rerum*.
11. *Elysii campi*.
12. *Phaethon in Eridanum dejectus*.
13. *Babylon*.
14. *Maizæ laudes*.
15. *Ægyptus sine nube ferax*.
16. *America a Columbo reperta*.
17. *Mors Alexandri*.
18. *Virtus bellica Britanniz*.
19. *Napoleon in insulam Divæ Helenæ relegatus*.
20. *Aurea messis*.
21. *Trafalgar*.
22. *Clades Cremerensis*.
23. *Marius inter ruinas sedens Carthaginis*.
24. *Roma pristina*.
25. *Vasquez de Gama, et merita ejus*.
26. *Militis sepulchrum*.
27. *Templum Pampæ*.
28. *Herculis Columnæ*.
29. *Carminibus vives semper, Homere, tuis*.
30. *Epistola Lauræ ad Petrarcham*.

UNPUBLISHED NOTES ON STRABO.

BY CLUVERIUS.

INCLOSED are some Ms. Notes on the two first books of Strabo by that celebrated geographer, Cluverius, which were written by him in a copy of that author which I possess; which, presuming to be unpublished, I have been induced to offer to you, if deserving a place in the *Classical Journal*.

J. W. MOSS.

Magd. Hall, Oxford.

ΣΤΡΑΒΩΝΟΣ ΓΕΩΓΡΑΦΙΚΩΝ ΒΙΒΛΟΙ ΙΖ΄.

STRABONIS RERUM GEOGRAPHICARUM LIBRI XVII. ISAACUS CASAUBONUS recensuit, summoque studio et diligentia, ope etiam veterum codicum emendavit, ac Commentariis illustravit. Accessit et Tabula Orbis totius descriptionem complectens. Adiecta est etiam Guilielmi (sic) Xylandri Augustani Latina versio, cum necessariis Indicibus. Excudebat Eustathius Vignon, Atrebat. M.D.LXXXVII. This volume is dedicated to James Lectius in an address written in elegant Latin, from which, for the sake of giving Casaubon's character of the merits and writings of Strabo, and his own reasons for undertaking the care of editing this work, I extract the following:

Nunc, postquam Deo Opt. Max. aliter visum est, vnus exstitit Strabo philosophus, αἰπέτερος quidem Stoicus, cæterum doctus, Deus bone, et laboriosus, prorsusque ad vnguem factus homo: qui iis omnibus præsidiis abunde instructus, quæ ad hanc rem desiderari possunt, rem et magno animo suscepit, et tanta felicitate confecit, vt persuasum habeam, si quis diligenter huius scripta versare voluit, posse eum antiquiorum Geographorum iacturam patienter ferre. Opus namque relictum nobis est a summo scriptore, quod præter accuratissimam totius orbis nunc cogniti descriptionem, tanta doctrina, tamque varia omnium rerum scientia refertum est, ea denique arte contextum, vt si vnus aut alterius e veteribus scripta excipias, nihil plane in omni vetustate reperiam, cum hoc opere comparandum. Quo magis dolendum, neque integrum id ad nos peruenisse, et quæ peruenere, ita fuisse ab imperitis hominibus accepta, vt vix alius scriptor vel plura vel grauiora vulnera acceperit: prorsus vt iure queas illud tragici poetæ vsurpare,

Τέτραται δικτίον πλέω λέγειν. adeo nihil reliqui fecere imperiti quidam et barbari homines, quin hunc autorem omnibus modis male acciperent, et quantum in ipsis esset, mancum et contaminatum nobis traderent. Neque vero χθὲς καὶ πρόην factum est, cum cœpit præstantissimus hic scriptor ab impuris illis harpyis inquinari: Anni sunt quingenti, et fortasse an amplius, cum cœpere Strabonis codices ita corrupti circumferri, vt sæpe viris doctis, qui imprudentius eos sequerentur, imposuerint. Mirari vero subit, in tanto doctissimorum virorum numero quos nostra hæc et parentum ætas tulit, quum nullus iam relictus sit vetus scriptor, quem non certatim emendare, illustrare, et interpretari, multi contenderint: vix tamen vnum aut alterum adhuc exitisse, qui de Strabone nostro cogitarit. Atqui, rei literariæ intererat hunc potius scriptorem legi quam emendatissimum, quam vel Apuleium, vel Martialem, vel Petronium, vel alium quempiam etiam meliorem his scriptorem: neque hoc dico quod doctorum virorum qui in illis scriptoribus laborarunt, consilium reprehendam: hoc tantum volo, rem videri indignam, nondum fuisse repertum aliquem, qui ex tam excellentis operis emendatione laudem sibi et nomen parere studuerit. Non enim dici hoc potest, Ita fuisse ab interpretibus hoc negotium confectum, vt docti abstinere ab eo postea debuerim. Imo, ita infelicitè et negligenter in hoc opere versati sunt interpretes, vt nondum constituerim, fueritne illis honestius, negotium non suscipere, quam susceptum ita negligenter exequi. Nos vero quum iam ab illo tempore quo vix ex ephebis excesseramus Strabonem vnice amare et admirari, partim sponte, partim optimi parentis hortatu cepissemus, nihil magis in votis vnquam habuimus, quam vt susceptam hanc prouinciã ab aliquo docto viro audiremus. Itaque quum aliquando intellexissemus, summum virum Josephum Scaligerum, emendationem huius autoris esse aggressum, dici nequit quam grata ea res ad nostras aures acciderit. Verum postquam comperimus præstantissimum virum alijs studijs intentum, vix hac de re quicquam cogitare, quum in dies cresceret in nobis Strabonis amor, decreuimus tandem faciendum non esse vt diutius ab omni ope destitutus, optimus et nobilissimus scriptor relinqueretur. Etsi autem eramus ipsi nobis nostræ tenuitatis optime conscij, tamen non dubitauimus arduum opus aggredi: partim æquitate doctorum hominum freti, quibus nostrum saltem consilium probatum iri sperabamus: partim, vt vel cum existimationis nostræ periculo, doctorum studia excitaremus. Quod nisi multa nobis post susceptum hoc negotium contigissent, quæ alacritatem et impetum nostrum pene frangerent, magna in spe eramus, posse nos studio et diligentia nostra, ita de hoc autore mereri, vt etiam docti viri qui his studijs delectantur, aliquid se nobis hoc nomine debere essent agnitori. Nunc coacti summus (sic) opus affectum potius quam effectum (præsertim quod ad posteriores sex libros attinèt) in vulgus emittere: quod, si alia

fuissent tempora, adhuc premere decreueramus. Et tamen, ne sic quidem diffidimus doctos viros conatus nostros æqui bonique esse consulturos: præsertim si hæc a nobis eo tempore scripta meminerint, quo præter publicam calamitatem in hoc concussi orbis motu omnibus bonis communem, multa nobis priuatim contingere, quæ animum a studijs persæpe auocarent.—Habe igitur, Lecti clarissime, amoris et obseruantie meæ pignus fidissimum: et, siquidem gratum id tibi futurum est, eripe grauissimis tuis occupationibus aliquot horas, quibus hoc opus, quod tibi parum politum trado, recognoscas, atque pro acerrimo iudicio tuo corrigas. Hoc mihi gratius contingere nihil potest. Vale. Datum e museo nostro, pridie Kalendas Septemb. Anno vltimi temporis CIO.D.LXXXVII.

On the ensuing leaf is the address of the printer to the reader, which is followed by three sets of recommendatory verses, addressed to Casaubon, respecting this edition: on the next leaf, which is numbered 1, commences the Greek text, printed in parallel columns with the Latin version, preceded by the argument.—Casaubon was only 28 years of age when he compiled this edition, in which labor he derived very considerable assistance from the various readings of four Mss., which his father-in-law, Henry Stephens, presented to him. He has greatly amended the defective text of his author, which is, however, even yet by no means restored to its original purity.—Mr. Dibdin, in his Introduction to the Knowledge of Rare and Valuable Editions of the Gr. and Lat. Classics (3d Edit.), erroneously assigns the date of 1597 to this edition, but I have never been able to discover a single copy so dated.—At the end of the volume are the arguments to the various books, extracted from the Aldine edition; after which is an index “*Rerum et Verborum notatv digniorum*,” followed by a list of “*commissa vel omissa*,” with which the volume concludes. Casaubon published in the same year, same place and size, and from the same office, his Commentary, &c. on Strabo; comprising 224 pages which are numbered, besides 3 prefatory leaves and the title which have no paging figures. It commences with an account of this geographer, occupying two pages; after which we have, first, a list of the various ancient writers who are either cited, illustrated, or amended in this Commentary; and next, an Index of those subjects and words which are illustrated in the Commentary, besides those enumerated in the index; then follows the Commentary. The copy which has served for this description forms one of not the least valuable books in my collection. It was presented by the edi-

tor, Isaac Casaubon, to his son John, whose autograph appears on the title. It is enriched with the Ms. Notes of Cluverius, which, as we learn from an address, at the end of the volume, (with his signature appended), to Casaubon, were written at his request. I shall introduce it here :

Hæc igitur sunt, summe uirorum Casaubone, quæ leuiter percurrent, in Strabonem notauī. Mihi crede, sunt adhuc multa, quæ castigatione opus habent. Ego uero in præsens, quamuis animaduertim, non purgaui; quia libris, siue auctoribus, qui ad huiusmodi curam requirebant, destitutus fui. Quæ adscripsi memoria dictitauit iuuantibus Plinio et Ptolomæo, quos tu præbuiſti. Scio multa, imo pleraque nimis breuiter ac strictim: uerum sufficere existimaui, uno atque altero uerbo rem commonstrasse. Tu singula copiosius ac doctius, pro ingenio ac iudicio tuo: quorum hoc maxime postulo: quidpe haud dubito, quin quædam sint, quæ nimia festinatio (urgebant enim temporis angustiae, aliæque occupationes impediabant) perpropere scribere iussit. Tu igitur aduerte animū. Ego uere, uti hunc exiguum laborem effugere nolui, nec operam tibi tam leuem denegare debui; sic ad maiora, grauioraque, promptum paratumque me obfore.—Ceterum Deus te propitius atque benignus diu sospitem tibi, tuis, totique reip. literariæ conferret: tua studia ac curas, ut cupide ac sedulo agis, feliciter peragere sinat. Hoc mihi summum votum, hoc Deum immortalem precor, venerorque. Philip. Cluverius Borusso.

P. 10. l. 4. Εὐρώπης. Cl. q. Ἑσπέρια.

P. 15. l. 42. Καππας. Cl. Lib. iv. p. 84. Καπρία; quæ lectio uerior est; nisi malis hoc loco Καπελας. Sed infra sequitur Καπρία.

P. 33. l. 1. Κέρην. Cl. Est tamen hic Oceanus haud sine insulis. Sunt enim Hesperides et Gorgades vulgo Yslas de C. Verde, contra Hesperium primum a C. Verde positæ; et Fortunata quam vulgo Caria: et quam Ptolomæo, Polybio, Corn. Nepoti auctor est Plinius dici Carne: quam ex Ptolomæo geographia uidemus = Ysla de Vera.

P. 50. l. 21. Μαρριανή. Cl. Infra Μαρριανή. Sed olim ut hic: nam—fuit Matiani. Legitur, male, Μαρριανή.

P. 68. l. 19. Δικαιαρχίαν. Cl. Postea Puteoli dicta, Italiæ urbs. Strabo, lib. v.

P. 73. l. 12. Κέρκυραν. Cl. Sæpius reperio Κέρκυραν quam Κόρκυραν: igitur ubique scribendi confer Κέρκυρα.

—l. 33. Ἰβηρίας. Cl. Sunt Celtiberi in Tarraconensi prouincia: et Celtici in Bætica et Lusitania.

—l. 48. Ἰστρον. Cl. Hoc in nostra ætate Geographi omnes comprobant: quapropter falsum hac in re Strabonem puto.

—l. 59. et 60. πρὸς ἄρκτον. Cl. Hoc saltem non omnino absurdum.

P. 83. l. 26. *Κασία*. Cl. Pro falso hoc sinu poterat supponi sinus Codanus Melæ et Plinii: quod Mare Suevicum Tacito. Hodie accolis Germanis—. Sed hæc loca Septentrionalia Straboni prorsus ignota fuisse.

P. 84. l. 31. *Καπρέαι*. Cl. Lib. i. p. 15. *κατὰ Καπρίας*: quæ lectio corrupta videtur.

— l. 33. *Γυμνήσια*. Cl. Paullo infra pag. 88. *αἶρε Γυμνήσιαι*: igitur et hic sic scribendum. Vide Comment. hoc loco—Comment. Puto apud Strabonem legendum *αἶρε Γυμνήσιαι*; cum omnes reliqui Geographi duas referunt.—Lib. iii. pag. 99. *τὰς Γυμνήσιας*: idque bis, et sæpe in sequentibus.

— l. 39. *τὸ Αὐσονεῖον*. Cl. Legendum *Αὐσονίον*: infra lib. vii. pag. 224. et pag. 88. *Αὐσονεῖον* invenies.—*Τὸ Αὐσονεῖον*. Plinius Ausonium mare ad Italiæ frontem describit, in tres sinus distributum.

P. 85. l. 1. *Ὁ δ' Ἴονιος κόλπος*. Cl. Non intelligo qua ratione Ionius sinus est pars Adriatici. Nisi Adriaticum Mare appellat in Ptolomæo id quod est inter Siciliam et Peloponnesum, libro septimo, pag. 219.

— l. 8. *Κηρυκτική*. Cl. Conjiicio scribendum esse *Κυρυνκτή*, vel *Κουρυνκτή*.

P. 88. l. 4. *Ταλατικός*. Cl. Latinis Oceanus Gallicus dicitur—cuius partes duæ, Cantabricus ad Hispaniam, Aquitanicus ad Aquitaniam, Galliæ provinciam. M. In versione Latina omittitur.

— l. 9. *Κέμμενον*. Xylandr. Mons Cemmenus.—Cl. Gebenna mons dicitur Latinis: nunc Montagnes d'Auvergne.

— l. 28. *τὸ Αὐσονεῖον*. Cl. Id scilicet est, quod ante dixi, Ausonium mare describi a Plinio tribus sinibus quæ sunt ad Italiæ frontem, Tuscum quippe mare est usque ad Siculum fretum. Hinc Ausonium usque Iapygium promontorium, inde Adriaticum.

P. 89. l. 8. *Τιβαρανικῶν*. Cl. *Τιβαρανικῶν* est infra lib. vii. sic, sed legitur *Τιβάρην* a Strabone postea.

— l. 12. *ἥ ἐστι καὶ ἡ Τρωάς*. Cl. Puto legend. *ἥ ἐστι καὶ ἡ Τρωάς*. Ptolomæus Troadem non partem Phrygiæ minoris, (quam hic innuit Strabo,) sed ipsam Phrygiam vult. Vide Ptolomæum. Vid. Strabon. lib. x. initio.

— l. 18. *Κιλικῶν ἔθνη, καὶ Λυκάοι καὶ Πισίδαι*. Cl. Alii hi sunt Cilices ab illis, quos paullo infra memorat. Illi sunt extra Taurum ad mare Cilicium. Hi sunt ut ipse autor ait, intra Taurum; Ptolomæus in Cappadocia ponit.

— l. 18. *καὶ Λυκάοι*. Cl. Suspico falsum esse hunc locum, cū sic diuersis in oris gentem hanc repeterem? quam paullo ante dixeram, si quid menti auctoris aptius sit. Lege *Καράοι*—*τῆς Καραονίας* enim et supra et infra circa fin. iv. libri meminit—ut et Ptolomæus.

P. 92. l. 12. *Μηδείας*. Cl. Lego *Μηδίας*—ut ante.

PORSON'S CANONS.

1. THE tragic writers never use ρρ for ρσ, nor ττ for σα. Thus they never said *Χερβονησιαν* for *Χερσονησιαν*, nor *πράττω* for *πράσσω*.—*Hec.* 8.
2. In systems of anapæsts they do not always use, nor do they always discard, the Doric dialect.—*Hec.* 100.
3. They are partial to the introduction of the particle τοι in gnomes, or general reflections.—*Hec.* 228.
4. The forms *δύναι*, *δάμνα*, and the 2nd pers. sing. pres. indic. from verbs in *αμαι* are more Attic than *δύνη*, &c.—*Hec.* 253.
5. Dawes has too hastily asserted that no syllable can be made short by a scenic poet, in which the consonants βλ, γλ, γμ, γν, δμ, δν, concur. This rule, though generally true, is sometimes violated by Æschylus, Sophocles, & Aristophanes, but never by Euripides.—*Hec.* 298.
6. The penult of *μικρός* and *σμικρός* is always long.—*Hec.* 318.
7. The Homeric *ἤδε* is sometimes found in the tragic writers, contrary to the assertion of Valckenaer, *Phœn.* 1683.—*Hec.* 323.
8. The tragic writers loved the harsh and antiquated forms of words—they therefore preferred the 1st to the 2nd aorist passive; and the 2nd aorist pass. is consequently very seldom used: *ἀπηλλάγην* sometimes occurs.—*Hec.* 335. *Phœn.* 986.
9. The participle *ὢν* is seldom found in conjunction with another participle.—*Hec.* 358.
10. *Ὅπως* and *ὅπως μὴ* is generally joined with the 2nd person of the fut. tense, sometimes with the third, seldom with the first: *δρατέον ἐστὶ*, or some expression of the same kind may be conceived as understood in this idiom: as
ὅποια κίσσος δρύος, ὅπως τῆσδ' ἔξομαι.—*Hec.* 398.
11. *Γε μὲν τοι*: these three particles are very frequently met with together in Sophocles and Euripides, *γέ τοί τι* never.—*Hec.* 598.
12. *Νεκρός* in the masculine gender, is always used for the Latin *cadaver*. Where *νεκρὸν* occurs in the neuter gender, L. Bos would understand *σῶμα*.—*Hec.* 665.
13. The accusative singular of Attic nouns in *εως* have the last syllable long. There are three exceptions to this rule in

Euripides, *Hec.* 870. *Electr.* 599, 763. Also a vowel cannot be elided unless it be short.—*Hec.* 870.

14. *Ποῦ* denotes rest, *κοῖ* motion : *πᾶ* is used in both senses. Thus *ποῦ στάσει*, *κοῖ δὲ βάσει*. *Phil.* 833.—*Hec.* 1062.

15. Instead of *ῥδαιμεν*, *ῥδαιτε*, *ῥδισαν*, the Attics used the contracted forms *ῥσαμεν*, *ῥστε*, *ῥσαν*—*Hec.* 1094.

16. Several verbal adjectives, as *ὑποκτος*, *πιστὸς*, *μεμπτὸς*, *ἀμφ(πληκτος*, and some others are found with an active as well as passive signification.—*Hec.* 1117.

17. The ancient Attic writers never used the neuter plural with a verb plural, except in case of animals.—*Hec.* 1141.

18. The particle *μή* giving the sense of the imperative accompanies the 1st or 2nd aorists subjunctive, and the present imperative, but never the present subjunctive, or 2nd aorist imperative. There are some few instances of *μή* with the 1st aorist imperative. The Attic writers said,

<i>μή μέμψη—μή κάμης</i>		not <i>μή μέμψη</i>
<i>μή μέμφου</i>		<i>μή κάμει</i> .

Sometimes *μή μέμψαι*.—*Hec.* 1166.

19. The first syllable of *ισος* in the tragic and comic writers is always short : in composition it is sometimes long.—*Orest.* 9.

20. The Attic writers preserved some Ionic and some Doric forms in their dialect : thus they always said, *Ἀθάνα*, *δαρὸς*, *ἔκασι*, *κυναγὸς*, *ποδαγὸς*, *λοχαγὸς*, *ξυναγὸς*, *δπαδὸς*, and not *Ἀθήνη*, *δηρὸς*, &c. Also *μῶνους*, *ξείνους*, sometimes, instead of *μόνους*, *ξένους*. But though they had the form *κυναγὸς* and *Ἀθάνα*, they used *κυνηγέτης* and *Ἀθηναία*.—*Orest.* 26.

21. The tragic writers, though they sometimes make long by position syllables short by nature, yet prefer to keep them short, so that three examples will be found where they are short, for one where they are long. Where a word ends with a short syllable, followed by a word beginning with two consonants, such, that the short syllable may continue short, there is no instance of undoubted authority where it does not remain so : therefore, where such lines occur as

παρθένον, ἐμῇ τε μητρὶ παρέδωκε τρέφειν,

ν *paragoric* must be inserted.—*Orest.* 64.

22. In the formula of adjuration, *πρὸς* with a genitive case, the article with the noun is seldom omitted by the comic, and never expressed by the tragic writers.—*Orest.* 92.

23. Adjectives, such as *μανιάς*, *ιάδος*, are of three genders, though they are less frequently used in the neuter : *μανιάσιν λυσήμασι*, *δρομάσι βλεφάροις*.—*Orest.* 264.

24. *Τακούσα* is never used by Euripides absolutely for *μήτηρ*.
— *Orest.* 285.

25. The active verb is often found instead of the middle, the personal pronoun being understood: as,

καὶ νῦν ἀνακάλυπ', ὃ κάσιγνητον κᾶρα,

and now uncover, sc. yourself. — *Orest.* 288.

26. The tragic writers used the form in *αἰρω*, not in *αἰνω*: thus they said *ἰχθαίρω*, not *ἰχθαίνω*. They also said *ἰσχαίνω*, not *ἰσχναίω*. — *Orest.* 292.

27. *Θεός*, in the nominative and accusative singular, is not unfrequently a monosyllable, and very often in the other cases: *ἄσπερος* is also sometimes found as a dissyllable. — *Orest.* 393.

28. The Attic writers made the penult of comparatives in *ων* long: the other dialects had it short. — *Orest.* 499.

29. The iota of the dative singular is but rarely elided. — *Orest.* 584.

30. When the discourse is hastily turned from one person to another, the noun is placed first, then the pronoun, and then the particle: as,

Μενέλαε, σοὶ δὲ τὰδε λέγω. — *Orest.* 614.

31. The different governments and usages of *δεῖ* and *χρῆ*.

Homer only once used *δεῖ*, and then an infinitive mood is subjoined. *Il. I.* 337. He very frequently uses *χρῆ* with an infin., and with an accusative of the person and genitive of the thing: as also *χρεώ* with the accusative and genitive. Euripides has once imitated this form. *Hec.* 962.:

ἀλλὰ τίς χρεῖα σ' ἐμοῦ;

the Greeks in common said *δεῖ σοι τοῦδε*. Æschylus seems first to have altered this, by using the acc. of the person and gen. of the thing, *αὐτὸν γὰρ σε δεῖ προμηθέως* (*Prom.* 86.); and to have been followed by Euripides.

The Attic poets never use *χρῆ* with a genitive: thus, *ἔτου χρῆ*, *δεῖ λέγειν* is wrong, and should be altered to *ἔτου δεῖ*, *χρῆ λέγειν*. — *Orest.* 659.

32. The enclitic copulative *τε* in the ancient Greek writers never follows a preposition, unless that preposition commences the member of a sentence. Thus they said,

ἐν τε πόλεος ἀρχαῖς

or ἐν πόλεός τε ἀρχαῖς

but not πόλεος ἐν τ' ἀρχαῖς. — *Orest.* 887.

33. Verbs denoting motion take after them an accusative of the instrument or member which is chiefly used: as, *πᾶ πόδ' ἐπάξας*, (*Hec.* 1071.) where *πόδ'* is put for *πόδα*, rather than for *ποδί*. See above, No: 29. — *Orest.* 1427.

34. The tragic writers seldom prefix the article to proper names, except for emphasis, or at the beginning of a sentence. — *Phæn.* 145.

35. The tragic writers do not admit of an hiatus after *τί*, thus they did not say *κάγω τί οὐ δρῶν*, nor did they ask a question simply by *ὅποιος*: wherever the question is asked, *ὅποιος* must be written, *ὁ ποῖος*, not *ὅποιος*. — *Phæn.* 892.

36. *Αὐτὸς* is frequently used absolutely for *μόνος*; and yet *αὐτὸς μόνος* is not a tautologous expression. — *Phæn.* 1245.

37. The article forms a crasis with a word beginning with alpha, only when the alpha is short: thus, no tragic writer would say *τάθλα* for *τὰ δθλα*, because the penult of *δθλον* is long, the word being contracted from *ἀεθλον*. — *Phæn.* 1277.

38. The noun *άνία* or *άνη* generally has its penult long, but sometimes short, as in four instances adduced by Ruhnken. *Epist. Crit.* ti. p. 276. The verb *άνιάω* or *άνιάζω* in the epic poets, generally produces the penult. Aristophanes has the penult of *άνιῶ* thrice short, and once long. The second syllable of *άνιαρὸς* is always short in Euripides and Aristophanes, and long in Sophocles. *Antig.* 316. But the third syllable is always long. — *Phæn.* 1334.

39. *Καὶ πῶς*, and *πῶς καὶ*, have very different meanings: *καὶ πῶς* is used in asking a question which implies an objection or contradiction to the preceding remark: as, *καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα*; where Creon's question is an implied affirmation that the messenger's previous remark was not true. But *πῶς καὶ* asks some additional information: as,

πῶς καὶ πέπρακται διπτύχων παιδων φόνος;

In this latter sense *καὶ* follows the interrogatives *τίς*, *πῶς*, *ποῖ*, *ποῦ*, *ποῖος*. Sometimes between the interrogative and *καὶ*, *δὲ* is inserted. — *Phæn.* 1378.

40. *Ὦς* is never used for *εἰς* or *πρὸς*, except in case of persons. Homer has the first instance of this Atticism. *Od.* P. 218.

Ὦς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον. — *Phæn.* 1415.

41. The copulative *καὶ* never forms a crasis with *εὖ*, except in words compounded with *εὖ*: it never makes a crasis with *ἀε*. — *Phæn.* 1422.

42. No Iambic tetrameter occurs in the tragic writers, which divides a spondee in the fifth foot, so that *καὶ* forms the second part of the foot: thus, there is no line like

1	2	3	4	5	6

καὶ γῆς φίλης ὄχθοισι κρυφθῶ καὶ τάφῳ. — *Phæn.* 1464.

43. *Ἄλλὰ μὲν, καὶ μὲν, οὐδὲ μὲν, οὐ μὲν*, are frequently found

in a sentence, with the addition of the particle γι, but never except where another word is interposed: thus,

οὐ μὴν σύ γ' ἡμᾶς τοὺς τεκόντας ἠδέσσω.—*Eur. Alope.*

Phan. 1638.

44. The quantity of the penult of ἀνῆρ is no where long, except where it makes ἀνέρος in the genitive case. And as the tragic writers do not use the form ἀνέρος in Iambic, Trochaic or Anapaestic verse, the penult of ἀνῆρ is in these metres always short.—*Phan.* 1670.

45. Porson prefers to adscribe, rather than subscribe the iota: a practice which was either universally adopted, or the iota entirely omitted in the more ancient Mss. The subscription of the iota does not seem to have been earlier than the 10th century.—*Med.* 6.

46. Porson writes ξυν instead of συν, both in and out of composition, where the metre and smoothness of numbers will permit; but in Iambic metre, not so as to introduce a spondee where there might be an Iambus.—*Med.* 11.

47. The tragic writers in Iambic, trochaic, or legitimate anapaestic verse, never admit πρὶ before a vowel, either in the same or different words. In the choral odes they rarely admit a verb or substantive of this kind of composition—very rarely an adjective or adverb.—*Med.* 284.

48. The distinction between διδάσκω and διδάσκειναι is this:
The master διδάσκει (teaches) the boy.
The father διδάσκεται causes his son to be taught; though this distinction is not always observed by the poets.—*Med.* 297.

49. There are several nouns which in the singular are only masc. or feminine, but in the plural are neuter: as, δίφρος, δίφρα; κύκλος, κύκλα; κέλευθος, κέλευθα; δεσμός, δεσμά; σίτος, σίτα.—*Med.* 494.

50. A vowel at the end of a verse cannot be elided unless a long syllable precedes.—*Med.* 510.

51. Μεθίημι in the active voice governs an accusative—in the middle a genitive case: in the line

Ἄγουσιν οὐ μεθεῖ' ἄν' ἐκ γαλας ἐμέ:

the pronoun ἐμέ is the accusative after the participle ἄγουσι, not after μεθεῖο.

When two verbs governing different cases refer equally to the same noun, the Greeks, in order to avoid an inharmonious repetition of the proper name or pronoun, give it only once governed by one of the verbs, and omit it with the other.—*Med.* 734.

52. The tragic writers never use the form in υω for that in

υμι—(thus they do not say *δυνύω*, but *δυνυμι*): the writers of the old comedy use it very seldom—those of the middle, oftener—those of the new, very often.—*Med.* 744.

53. *ἄγιος* and *ἀγνός* are sometimes interchanged in the earlier editions; but *ἄγιος* is very rarely used by the Attic—never by the tragic writers.—*Med.* 750.

54. All compound adjectives ending in *ος* were anciently declined with three terminations: as, *ἀπόρρητος*, *ἀπορρήτη*, *ἀπορρήτων*; and after the feminine forms had gradually become obsolete, the poets and Attic writers recalled them, either for the sake of ornament or of variety.—*Med.* 822.

55. From *αἰρώ* the ancients formed the future *αἶρω*, or *αἰρῶ*—by contraction, *αἰρῶ* or *αῖρῶ*, the penult being long. But when they contracted *αἰρώ* itself into *αἶρω*, then they had a new future, *αῖρῶ*—the penult being short.—*Med.* 848.

56. The future form *μεμνήσομαι* (found in Homer, *Il.* X. 390.), is always used by the tragic writers—the form *μνησθήσομαι* is never used: the same remark is true of *κεκλήσομαι* and *κληθήσομαι*. But *βληθήσομαι* and *βεβλήσομαι* are met with indiscriminately.—*Med.* 929.

57. The nominative forms, *ἀμβλωψ* and *ἀμβλωπός*, *γοργῶψ* and *γοργωπός*, *φλογῶψ* and *φλογωπός*, *ἄδμῆς* and *ἄδμητος*, *ἄζυξ* and *ἄζυγος*, *νεόζυξ* and *νεόζυγος*, *εὐκράς* and *εὐκρατός*, and such others, are both Attic.—*Med.* 1363.

58. In words joined by a crasis, the iota ought never to be added, unless *καί* forms a crasis with a diphthong,¹ as *καίτα* for *καί* *εἶτα*.—*Præf.* iv.

59. *Ἄει*, *ἄετός*; *κλάω*, *κάω*, are to be written without a diphthong—not *αιει*, *αιετός*, &c.—*Ibid.*

60. The second persons singular of the present and future, middle and passive, end in *ει* not *η*, which latter termination belongs to the subjunctive: thus, *τύπτομαι*, *τύπτει*, *τύπτεται*, and *τύπτομαι*, *τύπτῃ*, *τύπτηται*.—*Ibid.*

61. The augment is not admitted by the Attics, except in the case of *χρῆν* for *ἐχρῆν*, *ἄνωγα* for *ἤνωγα*, *καθεζόμεν*, *κάθευδον*. They sometimes admitted a double augment, as *ἡνεσχόμεν*, *ἐώρων*, *ἤμαλλον*, &c.—*Præf.* xix.

62. *Ἐλεινός* is a word unknown to the Attics. As from *δέος* is formed *δαινός*, from *κλέος*, *κλεινός*, so from *ἔλεος* is formed *ἐλεινός*.—*Præf.* viii.

¹ This canon is not expressed with the usual accuracy of the learned Professor. When *καί* forms a crasis with a diphthong containing an *iota*, then the *iota* is added, otherwise not: thus, *καί* *εἶτα* = *καίτα*, but *καί* *οὐ* = *κού*.

63. Derivative and compound adjectives are generally, in Attic Greek, of the same form in the masculine and feminine : as, *ὁ καὶ ἡ φιλόξενος, ἀπόβλεπτος*.—*Præf.* ix.

64. The Attics said, *οἰζὺς* not *διζὺς*, *οἰζυρὸς* not *διζυρὸς*: as also, *οἶς, οἰστός, Οἰκλῆς, Οἰλεύς*.—*Præf.* x.

65. Some Ionisms are used by the tragic writers, though sparingly and rarely: as *ξεῖνος, μῶνος, γούνατα, κοῦρος, δουρί*.—*Præf.* xiii.

66. The first syllable of *ἀει, ἰᾶμαι, ἱατρὸς, λῖαν*, and others, is common.—*Præf.* xvii.

67. *Ts* and *ys* can never form the second syllable of a trisyllabic foot in the tragic Iambic senary, not the first syllable of a trisyllabic foot in trochaic metre.—*Præf.* xviii.

68. A pure Iambic senary or Iambic trimeter consists of six Iambuses. Instead of an iambus, a tribrach might be substituted; and in the first, third, and fifth foot, a spondee: but this licence was sparingly used by the earlier Iambic writers, Archilochus, Solon, and Simonides; much more frequently by the tragic writers. In the first and third feet, a dactyl—and in the first only, an anapæst was admissible; except in the case of a proper name, and then an anapæst might stand in any of the first five places, if the anapæst was contained in the proper name.

This senary has two cæsuras: the penthemimeral, which divides the third, and the hephthemimeral, which divides the fourth foot. Of the former cæsura (A) there are four kinds: 1. where the cæsura takes place on a short syllable *without*, 2. on a short syllable *with*, an elision; 3. on a long syllable *without*, 4. on a long syllable *with*, an elision. There are various kinds of the latter cæsura, (B). 1. where it occurs at the end of a dissyllable or hyperdissyllable *without* an elision; 2. *after* an elision; 3. when the short syllable is an enclitic; 4. when it is not an enclitic, but a word which cannot begin a sentence; 5. when that word is referred to the preceding, but may begin a sentence; 6. when the short syllable takes place after an elision; 7. where the sense is suspended after the third foot, and a monosyllable follows either with, or 8. without an elision. The last two are less harmonious.

Examples of the various kinds of cæsura.

Hec. 5. (A. 1.) *Κίνδυνος ἔσχε | δορὶ πεσῖν Ἑλληνικῶ.*

11. (A. 2.) *Πατὴρ ἴν' εἶποτ' | Ἰλίου τείχε πύσοι.*

2. (A. 3.) *Λιπὼν ἴν' Ἀδης | χωρὶς ᾤκισται θεῶν.*

Hec. 42. (A. 4.) *Καὶ τεύχεται τοῦδ' | οὐδ' ἀδάρητος φίλων.*

- Hec.* 1. (B. 1.) Ἦκω νηχῶν κευθμῶνα | καὶ σκότου
κύλας.
 248. (B. 2.) Πόλλων λόγων εὐρήματ' | ὥστε μὴ θαναῖν.
 266. (B. 3.) Κεῖνη γὰρ ὤλεσέν νιν | εἰς Τροίαν τ' ἄγει.
 319. (B. 4.) Τύμβον δὲ βουλοίμην ἄν | ἀξιούμενον.
Soph. El. 530. (B. 5.) Ἐπεὶ πατὴρ οὗτος σὸς | ὃν θρηναῖς ἀεί.
Phil. 1304. (B. 6.) Ἄλλ' οὐτ' ἔμοι καλὸν τόδ' | ἔστιν οὔτε
σολ.
Æsch. Theb. 1055. (B. 7.) Ἄλλ' ὃν πόλις στρυγεῖ, σὺ | τιμήσεις
τάφῳ;
Soph. El. 1038. (B. 8.) Ὅταν γὰρ εὖ φρονῆς, τόθ' | ἡγήσει, σὺ
νῶν.

There is also another division of the senary, which may be called a quasi-cæsure, which takes place when there is an elision in a word at the end of the 3rd foot, or when γ', δ', μ', σ', τ', are annexed to that foot. This division is not uncommon.

Hec. 387. κεντεῖτε, μὴ φοβέσθ' | ἐγὼ τέκον Πάριν.

355. Γυναῖξ παρθένοις τ' | ἀπόβλεπτος μέτα.

Sometimes, though seldom, the division of the line takes place at the end of the 3rd foot, without an elision. But the line is never so constructed that the 3rd and 4th feet are comprehended in the same word. If the senary terminate with a word or words which form a cretic, and an hypermonosyllable precede, the fifth foot must be an Iambus. This cæsure may be called, a *pause*. But if the second part of the fifth foot be such, that it may be connected with the preceding word, it is not necessary that the fifth foot should be an Iambus: as,

Hec. 505. σπεύδωμεν, ἐγκονῶμεν· ἡγοῦ μοι | γέρον.

Soph. Trach. 932. Ἰδὼν δ' ὁ παῖς ᾤμωξεν· ἔγνω γὰρ | τάλας.

Præf. xix. xliii.

69. Iambic tetrameter catalectic, used almost peculiarly by the comic writers, differs from the comic senary in this, that the 4th foot *must* be always an iambus or tribrach; and that the 6th foot even allows an anapæst. But the 7th foot *must* be an iambus, except in the case of a proper name, where an anapæst is admitted, as also in the 4th foot.—*Præf.* xlv.

70. Comic verse in a senary allows an anapæst in the 1st five feet, of lines without a cæsure, of a spondee in the 5th place between two hypermonosyllabic words, and of a dactyl in the 5th foot.—*Præf.* xlvii.

71. Of anapæstic verse, the dimeter is the most usual form: yet a monometer is sometimes inserted; a legitimate system is always concluded by a paræmiac, composed of three feet and a syllable. The dactyl and spondee are very frequently used for

the anapæst; but very seldom the procéleusmatic : and the dactyl is rarely followed by an anapæst. The metres or dipodiæ are most harmonious when they end in entire words; except in the case of the paræmiac, which is most pleasing when it is the regular conclusion of a dactylic hexameter.—*Pref.* 1.

72. The versus anapæsticus Aristophanicus is composed of two anapæstic dimeters, the latter of which is catalectic. In the 1st three places, and in the 5th, the dactyl is admissible, besides the anapæst and spondee; in the 4th and 6th, not. The cæsure after the 4th foot is most accurately observed.

73. The Trochaic tetrameter catalectic of the tragedians may be made an Iambic senary, by taking away the initial cretic, or 1st or 4th Pæon :

Θάσσον ἢ μ' | ἐχρῆν προβαίνειν, ἰσόμεν δι' ἄστρος.

but in this senary so formed, an anapæst is inadmissible, even in the 1st foot : and next, the cæsure must be always penthemimeral. In the cæsure of the tragic trochaic tetrameter, a compound word cannot be divided, nor can the article or a preposition terminate the 4th foot. But in the comic trochaic tetrameter, the cæsure was neglected; the 5th foot in the trochaic senary, (or senary made by cutting off the initial cretic from the trochaic tetrameter,) is sometimes either a dactyl, or if a spondee, it may be distributed in any manner.—*Pref.* xlvii.

REMARKS ON

The Latin Alcaic and Sapphic Metre, as exhibited in the Odes of Horace. London : Cowie & Co. 1824. pp. 24.

I AM naturally much pleased to find that my labors in the attempt to settle the laws of the Alcaic stanza of Horace (*Class. Journ.* No. xxi.) have drawn the attention of eminent teachers, like those of Rugby and St. Paul's.

The little tract noticed above proceeds entirely on the basis of those facts, and the classification of them, which have now been many years submitted to classical scholars for their perusal and approbation.

But besides those facts, and the rules for composition which they naturally suggest, these remarks present many pleasing and elegant considerations of another kind.

I had been content to point out the predominant modes of structure in Horace, those combinations of measured words, out of which he delighted to "build the lofty rhyme."

These Remarks embrace a more critical and a nicer line of observation, and undertake to show the reason, also, why certain modes of structure are more productive of harmony than others, from the *accent* (strictly so called) falling on certain syllables and affecting in different ways the rhythm of the verse.

On one point only have I a few words to say; because it involves a metrical distinction of some moment, not generally known perhaps, certainly not much attended to.

In the Remarks, (pp. 7, 8, 9.) an objection is made to my preference of Dr. Bentley's conjectural reading, 2 Carmm. xx. 13.

Jam Dædaleo *tutior* Icaro :

and the defence of the common text, both for the metre and the meaning, is drawn up with much liveliness and ingenuity.

But, in the first place, let me exhibit Bentley's note on the passage as an admirable pleading for the meaning of *tutior* against that of *ocior*, both from internal and external evidence.

"JAM DÆDALEO OCIOR ICARO] Miror equidem, cur Icari exemplo hic uti voluerit Noster. Quid opus erat, ut male sibi ominaretur? Melius profecto sapuit Carm. iv. 2.

Pindarum quisquis studet amulari,

Jule, ceratis ope Dædalea

Nititur pennis, vitreo daturus

Nomina ponto.

Quisquis ergo Icari exemplo volaverit, sive *ocior* sive *tardior* nihil interest, is certe male rem gesturus est, et temerariis ausis excidet in aquis periturus. Vix crediderim tam nasutum poëtam a tam sinistro omine non sibi cavisse. Codex noster Leidensis plus DCCC. annorum pro *ocior* habet NOTIOR. Nimirum jam olim turbabant codices in hoc vocabulo. Quid si rescripseris :

Jam Dædaleo TUTIOR Icaro,

Visam gementis litora Bospori.

hoc est, ego jam in cycnum mutatus, non Icari exemplo, sed *tutis* pennis volabo, et remotas regiones visam. Ovid. Trist. III. 4.

Quid fuit, ut TUTAS agitarit Dædalus alas,

Icarus Icarias nomine signet aquas?

Nempe quod hic alte, demissius ille volabat :

Nam pennas ambo non habuere suas."

146 On Latin Alcaic and Sapphic Metre.

And now a few words from me for the scansion and prosody.

In the lyric metres of Horace no question can be safely discussed or certainly decided, but from the clear authority of his own practice alone. But,

Jam Dædaleo ocyor Icaro,

stands quite singular as an instance of a vowel *in hiatus* between the Iambic and Dactylic parts of the verse. And is not such a deviation from the usage of Horace in 633 lines of that metre, *prima facie*, a most striking ground of the justest suspicion?

From the nature also, and succession of the *metrical ictus*,

Jam Dædaleo ocyor Icaro,

the final *o* of *Dædaleo* is left even without the pretence of *ictus* to support it as a long syllable.

The same or a similar remark is equally true of another common reading in Horace, 3 Carmm. v. 17.

Si non periret immiserabilis
Captiva pubes :

which Glareanus from the metre and Bentley from the syntax have thus corrected between them,

Si non perirent immiserabiles,
Captiva pubes.

For all the verses brought to defend the last syllable of *periret* (*extra ictum*) as long, being chiefly instances of *et* and *it* final made long *cum ictu*, and that too, in Dactylic movement, are quite foreign to the occasion, and prove nothing to the purpose.

Such are the following :

1 Carmm. iii. 36. Perrupit Acheronta Herculeus labor.

2 Carmm. xiii. 6. Cæca timet aliunde fata.

3 Carmm. xxiv. 5. Si figit adamantinos.
et si qua sunt similia.

4 Feb. 1825. R. S. Y.

J. T.

*Literæ Quædam Ineditæ ex Autographis inter schedas
D'ORVILLIANAS, in Bibliotheca Bodleiana adser-
vatas descriptæ.*

No. IV.—[Continued from No. LX.]

Clarissimo Amicissimoque Viro J. Ph. D'Orillio (sic)
S. D. P. Wesseling.

DIATRIBEN de Archontibus amplissimo Boubiero et initia Diodori nostri tibi haud displicuisse lætor; hoc dolet, lentissimas in Diodoro esse operas, et te ea haud addidisse, modo tamen sciveris, in quibus Viro Amplissimo non omnino satisfeci. De Montefalconii Bibliotheca probo iudiciū tuum: opus est ingens nec inutile: quanquam ne dicaſſem dolo, ego ejus argumentum animo meo paullo diversius conceperam. Sed sumus tamen eo contenti; indicio illius quædam deprehendi, quæ Diodoro meo poterunt prodesse, et ad quæ tuam mihi operam haud negabis. De Siculo tuo itinere gaudeo. Nihilne rescripsit Marchio Maffei de Hieronymi editione, quam mihi præsens narrabat Veronæ cum maxime urgeri? Pavi Phrynichus necdum exclusus est; puto eum sudare et caput scabere, ut unde quid extundat, quo tibi male dicat. De Ammonio amplior spes mihi aſſulget. Specimen Valckenarii, quod haud dubie vidisti, satis placet, videtur tamen in animadversionibus nimius futurus; sed hoc si vitium est, aliis melioribus emendabit: certe tuo favore dignus est. Ego in viduo tōro cum maxime versor: uxor agit in Zelandia, eo occasione mortis soceri profecta: Tu valebis, et hunc annum feliciter, ut spero inchoatum,¹ felicissime absolves pluresque venturos.

Trajecti, iii Non. Jan. CIIIDCCXXIX.

Viro Clarissimo Eruditissimoque J. Pl. D'Orvillio
S. D. P. Ti. Hemsterhuis.

Ego verò quod petis, Vir doctissime, de nova Kusteriani libelli editione paucis respondebo. Conquiri posse permulta, quibus natura Verborum Mediorum uberius illustretur, minime diffiteor: nec pauca sunt ad manum, quorum accessio utilitatē

¹ In Ms. spro inchoatum.

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ornamentum, et tuam doleo, quem fati necessitas et carissimo capite et laboris eruditi socio privavit; acerbus ille nuncius his ipsis primum diebus ad me fuit adlatus. Amici te salutant. Vale, Vir Clarissime, et me ama.

Franequē, Jan. xxiii. MDCCXXXIX.

ORIENTAL MANUSCRIPTS AND ANTIQUITIES.

WE congratulate our country on possessing at this moment, what we sincerely hope she may long retain, three literary treasures, which, in the opinion of a gentleman conversant during many years with Eastern languages and antiquities, may be considered among the most important and valuable ever brought to Europe. The gentleman to whom we allude has been indulged with a sight of those treasures, and, on his authority, we offer this brief notice, remarking, as an extraordinary circumstance, that, of each, the present proprietor is a female. We begin our account with that which has been longest in England; the magnificent collection of manuscripts formed at considerable expence, and with laborious research, in Egypt, Abyssinia, Arabia, and other countries, by Bruce, the celebrated traveller. In number of volumes this collection amounts to nearly one hundred, of which twenty-four are Æthiopic, one Coptic, one Persian, and the remainder Arabic. Among the Æthiopic are five large volumes comprehending the Old Testament (except the Psalms, which have been published by the learned Ludolf, in 1701): there is also the New Testament in Æthiopic, (two large volumes) and the celebrated "Chronicle of Axum," which was presented to Mr. Bruce by Ras Michael, governor of Tigre: it contains the traditional history of Abyssinia, and many curious particulars relating to the city and church of Axum, &c. Another Æthiopic Ms. is the history of Abyssinia in five large volumes, a work equally rare as important. Among the Arabic Mss. is a complete history of the conquest, topography, literature, and the remarkable personages of *Andalus* or Spain, in the time of the Arabs, by Sheikh Ahmed al Monkeri, a native of Andalusia, in three large volumes; a copy of the celebrated Biographical Dictionary, of Ebn Khalican, in two volumes;

Al Masaoudi's excellent historical, geographical, and philosophical work, entitled the "*Meadows of Gold*," in two large volumes; the "*Star of the Garden*," a Ms. treating of the geography of Egypt and of the Nile; Assiouti's topography, antiquities, and natural history of Egypt; also Macrizi's topographical history of Egypt, in three volumes; with many other very rare and valuable works, illustrating the history, geography, and natural productions of Egypt, Syria, Arabia, &c., besides some curious tracts in medicine, the Romance of Antar, poetical collections, &c. &c. But we must particularly notice the Coptic Ms. found among the ruins of Thebes, in the ancient residence of some Egyptian monks; it is written on papyrus, in a small folio size, and comprises twenty-six leaves; the characters all capitals, of the uncial kind; and it may be ascribed to the second, or the early part of the third century. This most precious Ms. has been described by Dr. Woide, in the introduction to the Sahidic New Testament (199, 230). See also the third plate of that work. The entire collection of Mr. Bruce's Mss. at present belongs to the daughter-in-law of that distinguished traveller, and is deposited at Chelsea Hospital, under the care of Colonel Spicer. Of the value attached to this collection some notion may be formed when we acquaint the reader, that for two or three articles among the Æthiopic Mss. one thousand guineas have been offered, and refused.

The second literary treasure which we shall notice is the admirable collection of Sanscrit Manuscripts formed by the late Sir Robert Chambers, during a long residence in Bengal, where he filled so honorably the exalted situation of Lord Chief Justice. This collection, amounting in number of volumes to nearly *seven hundred and thirty*, comprises not only the most ancient works that could be procured at the expence of many thousand pounds, but modern transcripts executed by the most learned and accomplished writers, at an expence, not less considerable, and rendered perfect and accurate by repeated collation with the finest copies. Among the ancient writings are the *Vedes* or *Bedes*, *Shasters*, *Puranas*, and other works, regarded as sacred by the Bramins, and different commentaries on them; besides a variety of historical, mythological tracts, poetical compositions, essays on geography, astronomy, and different arts and sciences, &c. This collection may, perhaps, be considered, in respect to the number of volumes, and the intrinsic merits of the works, as second only to that which Mr. Colebrooke, the eminent Sanscrit scholar, formed in India, at an expence of more than *twenty thousand pounds*. The Chambers' collection is now in the pos-

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session of Lady Chambers, (Sir Robert's widow) at Putney, near London.

The third collection belongs likewise to a widow, Mrs. Rich, whose late husband, C. J. Rich, Esq., Resident for the E. I. Company at the court of the Pasha of Baghdad, employed during several years the powerful influence which he derived from his situation among the Arabs in obtaining the most curious, rare, and interesting monuments of antiquity, that the subterraneous remains of Babylon afforded. He was indefatigable also in collecting Oriental Manuscripts, among several hundreds of which, Arabic, Persian and Turkish, are copies, beautifully written and splendidly ornamented, of the most valuable works in each language. The Babylonian Museum may be considered as the most precious ever brought to Europe; for, besides a considerable number of those extraordinary sculptures, cylinders which have so much excited the curiosity and exercised the ingenuity of learned antiquaries, bricks inscribed with the arrow-headed or cuneiform character, carved stones, gems of various descriptions, figures of bronze, clay, and other substances, it comprises a multiplicity of objects which furnish ample room for conjecture; their original destination not being hitherto ascertained. It contains also many Greek medals of the utmost rarity and importance, vast numbers of Arsacidan and Sassanidan coins, besides a magnificent series of gold and silver Cufic medals, among which are some regarded as unique. To these remains of antiquity are added beautiful specimens of modern Persian and Turkish armour, swords, bows, daggers, firearms, &c. Mrs. Rich's inestimable collection is at present in the care of her father, Sir J. Mackintosh, M.P., at Cadogan Place, London.

For this, as for the Chambers and Bruce collections above mentioned, we have reason to believe that considerable sums have been already offered both by public bodies and private individuals, and that negotiations for the purchase of them are still continued. We must again express our hopes that England may long retain them; and that treasures, which should ornament and enrich our great National Museum may not be transported to a foreign country.

NOTICE OF

GRAMMATICAL PARALLEL of the **ANCIENT and MODERN GREEK LANGUAGES**;
translated by JOHN MITCHELL, from the Modern Greek of M. JULES DAVID. 8vo. pp. 158. BLACK & Co.

THE Greeks have discovered in time that knowledge is the sheet-anchor of a nation's liberty. Long before the Greek insurrection broke out, the leading minds of Greece had conformed to this axiom, by taking the only measure capable of directing their resistance to a useful result, viz. the preparatory diffusion of education. Hundreds of young Greeks were sent to the various universities of Europe; schools were established; martial instruction was set on foot; native universities were founded. Among the latter, that at Joannina was supported by Zossimades, Caplani, and Psalida; and that of Scios, in which M. Jules David, the Greek author of the "Grammatical Parallel," under review, was a professor, was established on a very comprehensive scale; for the students there, at the time of the catastrophe which Turkish ferocity brought on the island, amounted to near 800: encouragement was liberal; and the library was very considerable. In the meanwhile, the society of *Eraipsala*, composed of Greeks residing in foreign parts, was established for the purpose of co-operating with the mother country in the general plan of liberation: it was headed by the most distinguished individuals, and very properly made the diffusion of books and education the intermediate steps towards their country's emancipation. When therefore the Greek insurrection is accused of ill-digested rashness and blind precipitancy in its outset, the allegation is entirely without foundation; on the contrary, its leaders manifested the cautious prudence of old statesmen. They undertook (be it remembered) as difficult and momentous a task as ever was submitted to the consideration of public men—no less than that of effecting an entire change in a state of social condition which had endured for ages—no less than that of melting down the human mass, and recasting into a state of improvement and capacity to improve whatever was most stationary in the materials of that condition; most incoalescible in its elements, and most obnoxious to moral taste in its construction. To undertake it constituted an æra in politics, and they commenced it well; by gradually fitting

the Greek bondsman for the steady appreciation of his disenfranchised condition ; by teaching him to grow up to the full size of the virile garments of liberty ; by maturing the eaglet's eye into the strength requisite for its future subjection to the full blaze of the sun. The "mind's eye" of a people, like the physical eye, must be fortified by the "euphrasy and rue" of intellectual discipline, ere it can be brought to endure the influx of new illumination, or support the trial of unexpected excitement. All other but gradual enlightenment should rather be compared to the vague dizziness of a newly-couched and untried visual organ. Without such preparation the gift, like that of Swift's miserable immortals, the Struddeburgs, would be a curse rather than an advantage ; society newly-constructed out of disjointed parts and incoherent materials—imperfect knowledge, and excited passions—excited, but not enlightened—would probably, like Frankenstein's miscreated progeny, turn on its astounded creator, and revenge on him, with all its reckless energy and perverted brutality of will, the innate pangs of his inauspicious workmanship.

It has been the fashion, and more especially among the trading men and residentiary consuls of the Levant, to depreciate the intellectual capacity, as well as moral character, of the Greek population. Lord Byron, when at Athens during his travels, related *en badinant*, that he was told by one of the latter gentlemen, that the modern Greeks in the vicinity were precisely the same vicious *canaille* as that which imprisoned Miltiades, banished Aristides, betrayed Phocion, and poisoned Socrates. And indeed the noble bard himself appears to have been too seriously impressed by some of the same commercial *scandal* ; since he exclaims in the notes to the first canto of *Childe Harold*—"The Greeks will never be independent, and God forbid they ever should !" The Greeks, however, have become *de facto* independent ; they have relied on "their own arm," as he recommended them : they have spurned the assistance of "either Muscovite or Gaul ;" and in acquiring their present firm, but unequal footing in the ascent of liberty, they have shown that they are neither degraded in their intellectual energy, nor debased in their moral attributes : that they are still worthy, in short, to claim kindred with the heroes of Marathon and Thermopylæ, and to trace descent from the Sages of the Porticos and the Lyceums. Metosidi Ignatius, Caplani, Athanasius Psalida, Anthemios, Rhassiss, and Capo d'Istria, furnish sufficient demonstration that the sacred flame of mental energy in Greece has not been extinguished by the long night of Mussulman oppres-

sion, and that though the tree of free inquiry has been pared down to the roots, the vital germs of a new plant have redundantly existed beneath the soil.

With a certain ultra party in Europe modern Greece shares a portion of that invidious feeling, which the free discussion and republican spirit of the old Greek republics (especially Athens) draws upon ancient Greece. Among others, on the contrary, it has been the fashion to say that modern Greece bears no resemblance to the ancient *beau ideal*: that its population is corrupted, and that its language is as much corrupted as its people. Even this latter allegation (the corruption of the language) does not hold, and the work before us will tend greatly to obviate such allegations for the future. The "Grammatical Parallel" shows that the modern Romaic bears a much greater resemblance to the ancient Hellenic, than most travellers and scholars have been, till recently, willing to admit. To prove the strong analogy still existing is the author's object. It is therefore a desideratum, in a double point of view, whether we look to the vindication of the Greek language or the Greek people. The translator is a purser in the Navy, and was linguist to the fleet under the late Sir Samuel Hood; but we will allow him to speak for himself—"The translator having spent between three and four years in France, had ample opportunities of associating and conversing with the Greek students attending the school of medicine at Paris, and with M. Nicolopoulo of the Institution: he observed with infinite pleasure, the Greeks were no longer the ignorant and degraded people he had witnessed them to have been, when he had opportunities of appreciating their character in his early life. For the last thirty years, the colleges of Europe have teemed with Grecian youth: hence it cannot excite wonder, that a vast improvement should have taken place in their national character, that their language should have acquired a polish, or have risen in estimation throughout Europe. The compositions which have flowed from the pens of Coray, Codrica, and other modern authors, have ushered it to the notice of the learned on the continent, where, by reason of a constant intercourse with Greeks having been kept up, its approximations to the language of Homer had been long known; and in this country it seems to be viewed with a more lively degree of interest than formerly. If grammars, dictionaries, and other elementary works demonstrating its analogies to the parent tongue had existed, proving the facility with which it might be acquired by those who should intend pursuing their course to the feet of Helicon and Parnassus, probably it would

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have been much more an object of solicitude than it has been.

"Such were the considerations which emboldened the translator to commit his frail bark to the streams of chance and uncertainty, to be followed by those enumerated at the conclusion, if this his first attempt for facilitating the attainment of the living language of Greece should be encouraged—the idiom of a people descending from the most celebrated nation of antiquity,—of a nation which, by the suffrage of the human race, has irradiated the historic page with an ample and brilliant display of heroes, patriots, philosophers, legislators, orators, historians, poets, and artists; esteemed the promulgators and dispensers, not to Europe only, but the whole world, of the inestimable blessing of religion, civilisation, and refinement; the generators of the arts and the sciences, who have been held up to the admiration of every age, and will continue so to be till time shall be no more."

With respect to the study of modern Greek, the task will be found comparatively easy by individuals acquainted with the ancient tongue; while, on the other hand, the analogical process recommended by M. Jules David will contribute greatly towards an acquisition of the dead language on the part of the uninitiated. To the pupil, it will supply the advantage of a familiarity with the idiomatic turn of the ancient Greek; to the antiquarian and classical philologist, it will lay open a rich and inexhaustible mine of illustrative inference and etymological combination.

The Romaic is certainly much easier than the old Hellenic; but whether we look to declension, syntax, orthography, interpretation, or pronunciation, the difference is much slighter than could have been expected after so great a lapse of time, and the intervention of such discouraging events. Nouns are advantageously simplified by having lost the dual number; the variation of the declensions is trivial; the chief alteration consists in the loss of the dative case, the place of which is supplied by the accusative, either with or without the preposition *eis*. This alteration, and like that of the verbs in the substitution of the auxiliary prefixes *have* and *to be*, instead of the affixes and prefixes before employed, corresponds with the alteration generally introduced by the Gothic irruption into the Latin and most of the European families of tongues proceeding from it. Many of the Romaic tenses, such as the *imperfect*, the *aorist*, and the *second future* of the indicative mood preserve their ancient form. The present tense of the active and passive voice terminate as of old, in *ω*, and *ουσι*: the imperative mood is borrowed from the subjunctive, prefixing the conjunction *νά*: the infinitive (*except*

in compound tenses where its old infinitive is used rejecting the final *ν* is resolved by the same particle *ν* : in short, to form the tenses of any Greek verb, it will be only requisite to know the present, the aorist active and passive, and the participle, perfect, or past. The reflected verbs of the ancient language are supplied by the reflected pronouns, τὸν αὐτόν μου, σου, τοῦ, myself, thyself, himself. The modern tongue has no possessive pronoun, but one relatively possessive instead, viz. ἐδίδως, ἡ, ὁ. The prepositions of the modern tongue are nearly the same as the ancient: the adverbs exhibit a greater deviation.

Considerable variations are observable in the accentuation of the modern Greek, especially among the vulgar. For instance, in the word *ὑπάφουραν*, the vulgar add an *ε* to the *ν*, and lower the accent *ὑπαφαίνερα*. Too much importance is, we think, on many occasions, attached to such variations. That which is and ought to be secondary, is often rendered primary and paramount by the narrow vision of habit, or the obliquity of prejudice. The period at which the accents were first introduced we believe to be entirely uncertain; for our parts, we do not see the positive necessity for those accents on which some scholars insist as a proof of the barbarism of the modern tongue: suppress them, they argue, and the most melodious language in the world would become a graceless jargon. We do not see the certainty of this result. This is taking the sign for the thing signified, and imagining that the *Melos* does not consist in the inflexion of the voice, but in the little printed crotchets which have been conventionally attached to the words, in order to point out a small portion of the above inflexions.

The true pronunciation of dead tongues is a very equivocal subject of inquiry: for all that we can prove, the barbarous pronunciation, as it is called of the modern Romaic, may be that which was used by the demotic contemporaries of Demosthenes, as an approach to the modern Italian may have been used by the vulgar contemporaries of Cicero. It is at all events extremely probable, that the modern Greek was the language used colloquially in the lower Greek empire; though it is not easy to assign the precise period when the line of separation between the two languages, the ancient and the modern, took place. Certainly there are no proofs of the modern tongue existing independently of the ancient till the eleventh century: yet many words which appear to have changed their meaning are proved by our author to have been employed in the modern sense by several of the most ancient writers. Again, if we examine the romances of Heliodorus and Chariton, and the

religious works of the Greeks of the lower empire, we shall find that they contain still more striking and numerous instances of the same analogy: they, in fact, exhibit marks of the gradual simplification of the ancient tongue, and of its approximation towards the Romaic. These works may be said, therefore, to form the chief visible link of connexion between the artificial and complicated frame of the ancient Greek, and the more simple structure of the Romaic: neither is it improbable that they were at the time of the romance-writers, to which we refer, contemporary dialects; the one appertaining to the learned, the other to the vulgar.

Mr. Mitchell's translation of the "*Grammatical Parallel*" is highly creditable to his talents; and the work itself is both useful and opportune. The acquisition of the modern Greek is an object of national policy as well as individual interest; and we shall be pleased if what we have said may prompt many individuals to the study of it, who might otherwise have been deterred by the imagined difficulty or alleged abortiveness, not to say disservice, of the undertaking. Greece, on all sides, exhibits the vestiges of her past, and the pledges of her renovated greatness; the undestroyed ground-plans and guiding foundations of a brilliant resurrection; and not less in her language than in the character of her people, the dignity of her monuments, the strength and capacity of her geographical position; the splendor and loveliness of her soil and climate, and the luxuriance of her vegetation. Her destiny has been singular, and promises to be more so.

When the Roman sword snatched from this illustrious country the remnant of liberty left by the Macedonians, she still was at all events the country of the sciences and arts, if she could no longer be considered as the country of Miltiades and Leonidas. It is true, that when Constantine the Great removed the seat of sway to Byzantium, the Greek empire descended step by step, to the lowest depths of moral degradation. The despot was a slave to women and eunuchs; and he himself was as weak as them, when manly virtue was most required. The clergy were proud, bigoted, and superstitious; the noble: rebellious and ambitious; the people abject and debased, and, provided they were allowed the privilege of breathing, content with the security of their personal insignificance: but still, though fallen, Greece continued to be the sanctuary of all that remained in the world of art, or science, or philosophy, from the encroaching darkness and ferocity of Scythian inroad. Even when the scimitar of the savage Mussulman struck down this

sole remaining vestige of her former pre-eminence, and eclipsed the light of knowledge in the blood-red and ominous radiance of the ambitious crescent, some chosen sparks of that pure and insuppressible fire lurked beneath the ashes of her ruin; which, after glimmering and fluctuating for so many ages, has at length burst forth in concentrated effulgence, and thunder-stricken the barbarous throngs of her audacious oppressors on the threshold of the shrine of knowledge. Now is the fitting time to repay some portion of the debt we owe to Greece. Ought we to reject her prayer, ought we to repel her claims, or chill her aspirations, we who have so long preserved the precious inheritance of her glory like an alien's legacy? The country of science is before us. Shall we lose the opportunity of extracting pure gold by handfulls from so rich a mine; in order that with toilsome effort we may continue to gather a few glittering particles in the midst of the adulterated dross of Gothic tradition?

NOTICE OF

*TRANSLATIONS of HOMER'S HYMN to
MERCURY, and the CYCLOPS of EURIPI-
DES; contained in P. B. SHELLEY's Posthumous
Poems.*

THE question of Shelley's poetic genius has been unnecessarily intermixed with that of his opinions; posterity, however, will undoubtedly recognise in him a writer of high and original powers, a great master of imagery, language, and rhythm, although too fond of expatiating among abstractions, and frequently obscure from the throng and press of his half-mature fancies. Our business with him, however, is not as a poet, but as a translator; although it may not be irrelevant to notice the tinge which his classical habits have imparted to his original poetry. Shelley was a scholar, though not an extensive or a minute one; and to this is owing in some degree the superior purity of his style, and the mechanical accuracy (as distinguished from the exquisite sweetness) of his versification, whose never-wearying smoothness is remarkably contrasted with the rugged monotony of some of his associates. It also partially impregnated his style with classical images, reflections, and

idioms;¹ and influenced him in his choice of subjects, as well as of models for composition. Two of his pieces are written in express imitation of the ancient drama; we mean the "Prometheus Unbound," and the "Hellas," a poem written to commemorate the present struggle of the Greeks. The great faults of the former are the mysticism of its plan, the more than usual obscurity of its ideas, at least in the latter part (a fault which may be considered as resulting from the other), and the anti-poetical nature, in some important respects, of his moral theory. It is nevertheless a magnificent composition, and almost justifies his boldness in attempting to emulate Æschylus, while at the same time he inverted the catastrophe of the Promethean story. The other poem, "Hellas," is modelled, with less success, on the *Persæ*; it is the weakest of all his works, if the term can be applied to writings imbued with such intense energy; the plan is wild and inartificial; indeed it professes to be nothing more than an occasional effusion of enthusiasm, "the flash and outbreak of a fiery mind;" it is however full of poetry, even to overflowing—the choruses especially beautiful. The splendid palpability of his fictions differs widely from the sublime obscurity of Æschylus; but in the daring boldness and involution of his metaphors, he bears great resemblance to the old poet. Shelley was an enthusiastic cultivator of the ancient poets (chiefly the Greek), and it was natural that he should be led to frequent their favorite walks, and express himself in their manner. Indeed, we think that he was better fitted to do them honor by imitation, than expressly as a translator: for the style and tone of ancient poetry was such as only partially to harmonise with his poetical temperament; and he was deficient in the power of accommodating himself to his original. It is no new thing for men to admire, and to be inspired by, writings very different from their own. Where there was imagery and passion, or rather the amalgamation of the two, his genius would bear any weight, and would even rise higher under the burden; but where these were wanting, he pined as in too thin an atmo-

¹ One favorite figure is frequently recurring:

I see the deep's *untrampled floor*,
 With green and purple sea-weeds strewn—
 The *smokeless altars* of the mountain snows
 Flamed above crimson clouds—
 ———— Ye *untameable herds*,
 Meteors and mists, which throng air's solitudes—
 ———— Thou serenest air,
 Through which the sun walks burning without beams.

sphere. Hence the superiority of the translation from Calderon, and still more of the celebrated one from Goethe, (both included in this volume,) when compared with those now before us. Still they are worthy notice, as the work of one who could write nothing wholly worthless.

Of the hymns called Homeric, that to Mercury is confessedly the most anomalous in point of plan and arrangement. It is indeed, as Matthiæ has well proved,¹ a mere piece of patch-work, containing a medley of several adventures, as well as an incongruous mixture of styles; owing to its being composed of several hymns, or fragments of hymns, originally distinct from each other. But the genuine poetical spirit, the pastoral beauty, and the charm of antique simplicity which characterise it, have suffered little from the hands of clumsy sophisticators, whether rhapsodists or grammarians. The present translation is deficient in ease, a fault which we attribute to the non-existence, in our actual language, of a style suited to this species of narration; a species neither heroic nor burlesque, which relates comic adventures in a manner not expressly comic, and unites the poetical in diction with the ordinary in matter. Some of our elder writers indeed approximate to the style required, and accordingly he has followed their steps; but this assumption of a manner not natural to him necessarily produces a stiffness quite contrary to the natural flow of the original. He also deviates frequently into mere familiarity, owing to the want of those graces, more easily understood than defined, which sustain the Homeric style even when the matter is most ordinary. Like Fairfax and others, he sometimes *interpolates* a beauty not in unison with his original. We shall content ourselves with an extract.

Sudden he changed his plan, and with strange skill

Subdued the strong Latonian, by the might

Of winning music, to his mightier will:

His left hand held the lyre, and in his right

The plectrum struck the chords—unconquerable

Up from beneath his hands in circling flight

The gathering music rose—and sweet as love

The penetrating notes did live and move.

Within the heart of great Apollo—he

Listen'd with all his soul, and laugh'd for pleasure.

Close to his side stood harping fearlessly

The unabashed boy; and to the measure

Of the sweet lyre, there follow'd loud and free

His joyous voice; for he unlock'd the treasure.

¹ *Animadv. in Hymn. Hom. cap. xi. sqq.*

Of his deep song, illustrating the birth
Of the bright Gods and the dark desert Earth :

And how to the Immortals every one

A portion was assign'd of all that is ;
But chief Mnemosyne did Maia's son

Clothe in the light of his loud melodies ;
And as each God was born or had begun,

He in their order due and fit degrees
Sung of his birth and being—and did move
Apollo to unutterable love.

These words were wing'd with his swift delight :

" You heifer-stealing schemer, well do you
Deserve that fifty oxen should requite.

Such minstrelsies as I have heard even now.
Comrade of feasts, little contriving wight,

One of your secrets I would gladly know,
Whether the glorious power you now show forth
Was folded up within you at your birth,

" Or whether mortal taught, or God inspired

The power of unpremeditated song?
Many divinest sounds have I admired,

The Olympian Gods and mortal men among ;
But such a strain of wondrous, strange, untired,

And soul-awakening music, sweet and strong,
Yet never did I hear except from thee,
Offspring of May, impostor Mercury !

" What muse, what skill, what unimagined use,
What exercise of subtlest art, has given

Thy songs such power?—for those who hear may choose
From three, the choicest of the gifts of heaven,

Delight, and love, and sleep,—sweet sleep, whose dew
Are sweeter than the balmy tears of even :

And I, who speak this praise, am that Apollo
Whom the Olympian muses ever follow :

" And their delight is dance, and the blithe noise
Of song and overflowing poesy ;

And sweet, even as desire,¹ the liquid voice
Of pipes, that fills the clear air thrillingly :

But never did my inmost soul rejoice

In this dear work of youthful revelry,

As now I wonder at thee, son of Jove ;

Thy language and thy song are soft as love.¹

" Now since thou hast, although so very small,

Science of arts so glorious, thus I swear,

And let this cornel javelin, keen and tall,

Witness between us what I promise here,

That I will lead thee to the Olympian hall,

Honor'd and mighty, with thy mother dear,

¹ ἱμερόεις βρόμος ἀδῶν—ἱερὰν κιθάριζεις—the poet seems to have taken these epithets for more than they mean.

And many glorious gifts in joy will give thee;
And even at the end will ne'er deceive thee."

To whom thus Mercury with prudent speech:—

"Wisely hast thou inquired of my skill:

I envy thee nothing I know to teach

Even this day:—for both in word and will

I would be gentle with thee; thou canst reach

All things in thy wise spirit, and thy skill

Is highest in heaven among the sons of Jove,
Who loves thee in the fulness of his love.

"The Counsellor Supreme has given to thee
Divinest gifts, out of the amplitude

Of his profuse exhaustless treasury;

By thee, 'tis said, the depths are understood

Of his far voice; by thee the mystery

Of all oracular fates,—and the dread mood

Of the diviner is breathed up:—even I—

A child—perceive thy might and majesty:—

"Thou canst seek out and compass all that wit

Can find or teach;—yet since thou wilt, come take

The lyre—be mine the glory giving it—

Strike the sweet chords, and sing aloud, and wake

Thy joyous pleasure out of many a fit

Of tranced sound—and with fleet fingers make

Thy liquid-voiced comrade talk with thee;

It can talk measured music eloquently.

"Then bear it boldly to the revel loud,

Love-wakening dance, or feast of solemn state,

A joy by night or day—for those endow'd

With art and wisdom, who interrogate,

It teaches, babbling in delightful mood

All things which make the spirit most elate,

Soothing the mind with sweet familiar play,

Chasing the heavy shadows off dismay.

"To those who are unskill'd in its sweet tongue,

Though they should question most impetuously

Its hidden soul, it gossips something wrong—

Some senseless and impertinent reply.

But thou, who art as wise as thou art strong,

Canst compass all that thou desirest. I

Present thee with this music-flowing shell,

Knowing thou canst interrogate it well.

"And let us two henceforth together feed,

On this green mountain slope and pastoral plain,

The herds in litigation—they will breed

Quickly enough to recompense our pain,

If to the bulls and cows we take good heed;—

And thou, though somewhat over-fond of gain,

Grudge me not half the profit." Having spoke,

The shell he proffer'd, and Apollo took,

And gave him in return the glittering lash,

Installing him as herdsman;—from the look

Of Mercury there laugh'd a joyous flash.
 And then Apollo with the plectrum strook
 The chords, and from beneath his hands a crash
 Of mighty sounds rus'hd up, whose music shook
 The soul with sweetness.

What led our author to select the Cyclops as a subject for translation, it is difficult to say. It is possible, that (as men of genius sometimes do) he might find amusement in a sportive burlesque on some of his own opinions. The Cyclops, however, independently of its value as the only specimen which remains entire of the satyric drama, has merits of its own, though not of a high order. It is a sort of fancy picture, slight indeed and rudely sketched, but of which the parts harmonise well with each other, so as to produce at least the charm of unity. There is, first, the Cyclops himself, an excellent picture of the mere animal man,¹ engrossed by his outward comforts and enjoyments, and insensible of any thing beyond—not ill-natured, except when his appetites are interfered with—and easily governed through their medium; there are the Satyrs, equally unintellectual, but attached to a more refined species of voluptuousness, and languishing in their absence from their merry god, the master of their revels—there is their father, Silenus, alternately the bully and butt of the Cyclops—and last of all, there is Ulysses, who by cunning vanquishes the brute force of the Cyclops, with the assistance of the Satyrs, whom he works upon by engaging to aid them in their desires. The present translation was left in an unfinished state; we shall therefore avoid criticising it; merely observing, that the grosser passages are either omitted or softened. Two short extracts will be sufficient.

The first chorus, Πᾶ δὴ μοι γενναῖον μὲν πατέρων, is thus given :

STROPHE.

Where has he of race divine
 Wander'd in the winding rocks?
 Here the air is calm and fine
 For the father of the flocks;—
 Here the grass is soft and sweet,
 And the river-eddies meet
 In the trough beside the cave,
 Bright as in their fountain-wave.—
 Neither here, nor on the dew
 Of the lawny uplands feeding?
 Oh, you come!—a stone at you
 Will I throw, to mend your breeding;—

¹ Perhaps his philosophising, (ὁ πλοῦτος, ἀνθρωπίνου, &c.) may be considered as detracting from the consistency of his character.

Get along, you horned thing,
Wild, seditious, rambling !¹

EPODE.²

An Iacchic melody
To the golden Aphrodite
Will I lift, as erst did I
Seeking her and her delight
With the Mænads, whose swift feet
To the music glance and fleet.
Bacchus, O beloved, where,
Shaking wide thy yellow hair,
Wanderest thou alone, afar?
To the one-eyed Cyclops, we,
Who by right thy servants are,
Minister in misery,
In these wretched goat-skins clad,
Far from thy delights and thee.

The truly Euripidean passage, v. 316, 'Ο πλοῦτος, ἀνθρωπίσκε, τοῖς σοφοῖς θεός, may serve as a sample of the dialogue.

Wealth, my good fellow, is the wise man's god,
All other things are a pretence and boast.
What are my father's ocean promontories,
The sacred rocks whereon he dwells, to me?
Stranger, I laugh to scorn Jove's thunderbolt,
I know not that his strength is more than mine.
As to the rest I care not:—When he pours
Rain from above, I have a close pavilion
Under this rock, in which I lie supine,
Feasting on a roast calf or some wild beast,
And drinking pans of milk, and gloriously
Emulating the thunder of high heaven.
And when the Thracian wind pours down the snow,
I wrap my body in the skins of beasts,
Kindle a fire, and bid the snow whirl on.
The earth, by force, whether it will or no,
Bringing forth grass, fattens my flocks and herds,
Which, to what other god but to myself,
And this great belly, first of deities,
Should I be bound to sacrifice? I well know
The wise man's only Jupiter is this,
To eat and drink during his little day,
And give himself no care. And as for those
Who complicate with laws the life of man,
I freely give them tears for their reward.

¹ The usage of this and similar words as trisyllables is one of Shelley's metrical innovations. He has, however, the authority of the old poets; the word was originally "rambling," as "mingelled," "suppelled," &c. He also follows them in making "empire" a trisyllable, &c.

² The Antistrophe is omitted.

ON THE PYRAMIDS OF EGYPT.

PART VI.—[Concluded from No. LX.]

I PASS to other masonic emblems: The middle chamber is, as near as can be, constructed on the same double cubic model as the Mosaic ark and temple of Solomon. The cista resembles the tabernacle in form, and the altar, called the "Lion of God," both in shape and dimensions.

And here, perhaps, it will be as well to observe, that lions were devoted to Cybele, the Phrygian Isis, or the Earth, as well as to the Sun. A lioness's back, as I have before observed, signified the passive state of inert matter, into which body is absorbed at death. The name of Cybele may be traced to *Cubile*, and coincides with the Thalamus of Apis,¹ and the bridal bed of Isis and Osiris, by which the seeds of the earth are reproduced, when fostered by Serapis, or the internal Sun. Over this Thalamus, and deriving his name from it, presided the Phœnician Neptune, Thalasseh, the genius of the first chaotic receptaculum of all things, from whence the first uncreated intellectual light arose, and Love, "with his golden wings." Of this receptaculum the pyramidal cista was a just emblem; for matter, say the Platonists, was represented by hollow cubes. The seeds and various things deposited therein, typified the germ of future things lying unfructified in the womb of Chaos; and from it, it is probable, that at the sound of trumpet² a fiery seraph, clothed with the sun, was made to arise on the eyes of the initiate, in mimic and shadowed imitation of that intellectual³

¹ The mystic bed of Iacchus, mentioned by Plutarch, b. v. p. 278, was of this description. It does not appear that the Egyptians ever reclined their mummies, except on these leonine sofas or couches: and as a kind of apotheosis seems thus implied, perhaps Alexander and Cyrus were so exhibited.

² The Tuscans had a tradition, that the commencement of every great year was ushered in by sound of trumpet from heaven: with this the seven trumpets ushering in seven Judaic periods, finishing with the sabbatic, or year of the sun, coincide. The Jewish Plato, Esdras, has a similar notion. "And in that day, at the sound of the third trumpet, the SUN SHALL SHINE IN THE NIGHT."

³ The inscription of Isis says, "the first-born of my womb (the receptacle of Chaos) is the Sun:" i. e. Horus, or light; which agrees with the Mosaic creation, of which the *Makarian Opism* of the Mysteries was

light which burst from primitive darkness as the first-born of Chaos, at the sound of that sublime decree, "Be, Light, and Light was"—that light, to whose presence, at first with uncertain flashes, but at last in the full blaze of glory, the mysteries proffered admission to the anointed few, but the rays of which were destined to cover the earth "as the waters cover the abyss."

It was here, perhaps, amid the efflux of glory, "dark with excessive light," that dazzled the giddy vision of the initiate; amidst the vibration of tumultuous torches reflected from the giant and marble beams of the sacellum, and the deep reverberation of fictitious thunder; amid the trumpet-echoes of gratulation and triumph to the new elect, that "the temple was opened," and in the temple the ark of the mysteries. It was then, perhaps, amid the "thunders, and lightnings,¹ and voices" which ensued, that an image of the regenerated god progressively emerged from his symbolic tomb; and a mighty voice, with the deep, and measured, and syllabic intonation of Memnōn's granite lyre, enounced aloud,

"The Lord of all things is come into the world! The great and beneficent king Osiris is born again!"

But in order that the ardor of pursuit may not attract me beyond the secure post of pictorial proof, perhaps it will be permitted me to add some illustration of the assumption here made.

The emblem of Horus, the deity of light, was a serpent rising in the disk of the sun on the head of a lion. We have seen that *seed*, a *child*, a *withered branch or stem*, a *fleece of wool*, and a *seraph*, were enclosed in the cista of the Greek Osiris. Could the prophecy of Isaiah express in stronger metaphor both the promised seed and the effects of his coming?

On the planisphere of Dendera, a serpent, horned and lotus-crowned, that is, regenerated, is represented as rising from a *cista*, or rectangular stone, shaped like that of the pyramid.

The *horned* serpent was an emblem of Horus, *light*; but more particularly of Mithra Victor, whose birth was from a stone, and so represented in sculpture.

The original gods of the nations were, it appears, often represented by stones; Mithra sprung from a rock; coincident

perhaps a representation, but implying at the same time a second regeneration by the "Sun of Righteousness." I speak of these mysteries, of course, in their original uncorrupted state.

¹ Thunder and lightnings, and fire, and every thing symbolical of the divine presence was introduced. (Pleth. de Orac. Zoroastria.)

with this are the scriptural expressions, "Look to the rock whence ye are hewn," "I have built my church upon a rock," &c. Among the rest, was the Syrian Apollo, and perhaps the Greek, originally, if we may trust to the anointed stone at Delphos. Allusions are made to these anointed stones in Scripture. The "stone with seven eyes," given to Zerobabel, is evidently of Egyptian origin. Osiris was himself called *many-eyed*. Three eyes were attributed to Jupiter Inferus, and are now to the Indian Plato. Eyes were symbols of the planetary universe.

Nor is it unlikely that allusions to the original rock-born deities of the nations may be traced in such scriptural passages as the following: "Look to the rock whence ye are hewn;" "From thence is the Shepherd, the stone of Israel." It cannot be denied, that Horus was both represented as a stone and as a shepherd, having in one hand a flail, and in the other a pastoral crook. The coincidence is striking; for Horus, without exception, is the most pure and perfect of all the ancient deities. His cross (like that of palmers)¹ need not be dilated on; but his pastoral hook and flail are emblems of that coming in judgment which Enoch (Hermes, as he is thought,) foretold—to gather the faithful of his flock, and separate the chaff from the corn.

As to the well,² later discoveries than Greaves's carry the depth to nearly the dimensions of Pliny. I am inclined to place some trust in what the priests assured Aristides, that the excavations beneath were as great as the height above,³ because

* See Iamblichus, Kircher, Jablonski, on this subject: three *taut* combined, *I*, is the jewel of the royal arch among Freemasons: see also Ruffinus, b. 2. c. 20. and Socrates Schol. b. 5. c. 17., who explain it "life to come." It appears to have been placed on the forehead as a mark of initiation. See Apocalypse.

² "The well," says Maillet, "descends towards the bottom of the pyramid. About 60 feet from the mouth is a square window opening on a small grotto cut in the rock, from E. to W., 15 feet long. Then follows another groove, approaching the perpendicular (2 feet 4 inches wide, and 4½ high), and descends, winding, a space of 123 feet, after which it is blocked up with sand and stone. I am convinced," he adds, "this passage was only designed for the retreat of the workmen."

The above description tallies very nearly with that of Davison, but particularises less. Maillet makes the depth greatest, and, as it would appear, 183 feet.

Dr. Clarke says, that near the well, at the top, are many little ducts, one of which he traced to a low chamber: nothing could be more convenient for concealed agents.

³ Aristides; *ἀπὸς Αἰγυπτίου*.

an Arabian account,¹ derived from the Copts, agrees with it; and because the rock on which the pyramids are built is 800 feet in elevation above the Nile. However that may be, the termination which Greaves found was, no doubt, the grotto of 15 feet mentioned by subsequent writers, after which the well again descends in a zigzag direction.

One fact is very remarkable in pursuing an investigation of the inner structure: that one main passage divides itself into three branches; one ascending to a room precisely in the centre; one leading horizontally to the chamber under it; and one descending to the only hell of the Egyptians, the regions of the dead. Each branch may be said to terminate in a distant vault. Were three equals buried in the pyramid? It is remarkable, too, that another open pyramid, at Soccotra, has three nearly equal rooms to which a single passage leads, and that in the last² meant apparently to be *reached by a ladder*, for the door is near the roof of the second. There is a sunken circular hearth, where the deity may be supposed to have stood and received his gloomy sacrifice. A sloping passage here also, as in the caves of Trophonius and Delphos, conducts to the first gate of entrance. Can it be doubted, that some triad of ancient divinity, some Hecate, Trivia, or Cabirian trinity, to which, perhaps, the whole theogony of the ancients may be reduced, whose form is written on the edifice, "both within and without," in masonic characters, was adored in buildings of such cavernous structure³ as was avowedly devoted to them?

Perhaps it may be thought too fanciful to allude to the broad and narrow way of Pythagoras, evidently derived from the mysteries, and which he expressed by a forked figure Y,⁴ derived to modern bishops from St. Anthony the Coptic anchorite. Nevertheless, the passage through the benches of 3½ feet in width, and the passage diverging from it towards the lower chamber

¹ "They built the gates of them 40 cubits under ground, and made the height of the pyramids 100." Ibn Abd Alhokm. *Note*; the gates of Cocytus and Lethe are supposed to belong to the Necropolis beneath the pyramids. Was it down the well or oblique passage that Orpheus descended in search of Eurydice?

² Claims, I believe, have been lately made to a discovery of this third room, but it was known 100 years ago. It is remarkable, that it has a circular hearth in the middle (apparently for midnight orgies of fire), like the third room in the pyramid of Cheops, discovered by Caviglia.

³ All temples were so at first, according to Porphyry.

⁴ The Hindoos to this day mark their foreheads with this sign. Stavorinus's Voyage.

of 5 feet in width, actually express it. But if the postulate be admitted, that the subterranean chambers are those of the grave, it may with propriety be also admitted, that the central chamber is that of the central Sun; and the *Queen's* chamber, the *chamber* of the *Queen* of Heaven,¹ Hecate or Persephone, the bride of the Greek and Egyptian Pluto, and signifying that lost fruit of immortality to which the mysteries proffered restoration.

"East side of this room," says Greaves, "in the middle of it, there seems to be a passage leading to some other place. Whether this way the priests went into the body of that huge sphynx, or into a private retirement; or whether it was a niche where some idol might be placed, I cannot pretend to say."

There is little doubt in my mind that it was intended for some dramatic effect; and that a priest may have, unseen, delivered an oracle behind some statue of Hecate, or Isis Multimammia, placed there for such a purpose.

It was here, then, in all probability, that the Hecatic specula, referred to by the Platonists, were exhibited, and the awful magic mysteries of Diana infera performed, to which Claudian alludes:

Jam mihi cernuntur trepidis delubra movere
Sedibus, et clarum dispergere culmina lucem,
Adventum testata Dea. Jam magnis ab imis
Auditur fremitus terris.

Neither is it unlikely that there was a connexion between the pyramids and the sphynx. I have before argued so; but it is curious that Greaves, who supports the sepulchral theory, should be led mechanically, as it were, and by² the force of testimony with which he was in contact, into conclusions which, if

¹ "Make cakes to the Queen of Heaven." *Isaiab.*

² Herodotus, Diodorus, and Strabo, pronounce the pyramid a tomb; but is it fair to take their opinion; when they appear ignorant of the interior? Mr. Salt thinks that Strabo was only acquainted with the slant passage, discovered in part by Caviglia, leading to a sarcophagus in the lower room. This is probable; nor have I any objection to a sarcophagus being placed there. Perhaps the Arabians (see Alhokm's account,) knew no more. The same remark, as above applies to Greaves, applies to Mr. Salt, Caviglia, and the able writer in the *Quarterly Review*. They are, as it were, impelled into the anti-sepulchral theory by the force of accidental coincidences. Mr. Salt thinks that the subterranean room was "USED FOR THE PERFORMANCE OF SOLEMN AND SECRET MYSTERIES." Caviglia infers that the original question remains undetermined; but his bias is evidently towards a mysterious purpose. I have before alluded to the third writer's remarks on the astronomical structure of the first passage.

not suicidal, at least corroborate the adverse opinion I am advocating.

I am inclined to think, that a rigorous search of the well would establish the fact of a communication with a subterranean Necropolis. But, however this may be, no position could be better imagined for that sidereal ladder of ascent, and those trials by fire and water, which were prominent points in the cognate religion of Mithra.

I admit that this last circumstance is mere surmise; the architectural arrangement of the building is fact; and if it should appear that there really were *seven gates or portcullises* in the construction, agreeing with the construction of the pyramid of Babel, and with well accredited rites of eastern initiation, my case will be considerably corroborated, if not made out.

Any one who feels inclined to examine Greaves's plan of the pyramid, as well as those of Savary and Denon, will, I think, find that, in spite of the violence used in opening it, there were seven bars or gates intended by the masons, each to be followed by a new initiation.

I. The narrow entrance to the second gallery. II. The entrance to the horizontal gallery. III. The entrance to the Queen's chamber. IV. The entrance to the first vestibule. V. The apparently moveable portcullis dividing it from the second. VI. The entrance to the gallery of 10 feet. VII. The entrance to the centre chamber.

I hope to be excused for adding, because it is in point, that the original oblique descent, the direct descent to the lower regions, the horizontal passage to the house of Hecate, or the Moon, and the ascent to the central heart of the system, constitute a clear masonic illustration of the planetary metaphysics of Plato's disciples. They may be absurd and mystic, like the magic numbers of Pythagoras; but they were, most probably, derived from the theological freemasonry of Egypt.

I come next to the two vestibules described by Greaves, and apparently measured with great accuracy. And first, it is not unworthy remark, that Apuleius mentions a vestibule on the confines of death, which he passes before the final scene of the Initiatory drama, namely, the divine antopsia, or midnight-sun shining with all the splendor of noon-day. Both these anti-chambers are remarkable; their height is 10 feet, which is 16 feet less than that of the gallery opening on them, and $9\frac{1}{2}$ less than that of the central chamber.

On the east and west sides of the first are three nests of this shape, , within 2 feet of the top, evidently for the cross-

beams of some machinery; perhaps for the last terrible trial of the initiate. This is divided from a second vestibule by a moveable portcullis, let into two mortices, like the leaf of a sluice; on which I shall only make this one remark, that passing under stones suspended between two uprights was an ancient rite of initiation, and particularly practised by the Druids.

Over the *square* door which leads from it towards the sanc-torium are "five lines cut perpendicular and parallel." This appears to me a very remarkable symbol; as remarkable as the united *five* symbols over the gates of all the Egyptian temples. It is a pentaglyph, the proper type of Apis, and symbol of the five primitive intercalary gods. The five divisions of the human body, five times repeated, and the celebrated pentacle of the astrologers, need not be insisted on. But I have no doubt, that the two contrasted *squares* were purposely made to symbolise light as opposed to darkness and death, in the same manner as the square gate did the jaws of death, when compared with the opposite door opening on the central adytum of illumination: for a square was dedicated to matter and death, which levels all things; and was frequently seen among the hieroglyphics; while the perpendicular line meant justice, uprightness, self-existent virtue, truth, and spirit: for which see the Platonists. In some cases, *silence* and *health* were implied by the number five.

We now enter the centre of the building, which Greaves describes as a "sumptuous, rich, and spacious chamber, in which art seems to have contended with nature." Of that central room I have before said, that if the pyramid implied that universal frame of things which it so well expressed, the mystic sanc-torium, so curiously placed at equal distance from every angle, must have represented the sun of the universal system. I say mystic, for I have before remarked how well its shape and position deserves the appellation; and what is called the sarcophagus deserves it no less, both as regarding its shape, its dimensions, and position.

Those who have studied the Platonists know well the meaning of two cubes,¹ that united creative process of mind and matter, sometimes shadowed under the mystic marriage of Isis and Osiris, and sometimes Vulcan and Venus, or fire and water, from whose embraces creation sprung to light, and the five Egyptian deities and Phrygian dactyli arose.

Here then, perhaps, it was that the initiate, relieved "from

¹ Two united were dedicated to Pluto and Proserpine.

the frightful and shocking apparitions"¹ which beset him, and from "the cold sweat, tremor, and astonishment," of his fearful way, clothed in fresh white garments, and presented with a crown and branch of palm, knelt on the threshold of celestial beauty; beheld the veil of mystery rent asunder, and the dazzling type of his regeneration arising from the womb of the grave; while the smoke of curling incense shadowed the intense effulgence of the antopsia, and the up-rising choral tide of many voices and many lyres mingled with the distant echoes of reverberating thunder.

The task was at length done; the crown was earned; the initiate was proclaimed free, elect, and perfect; a brother of the mysteries; a king among kings; a heir with the family of Gods. It was indeed a second birth. Thrilled with full possession of the "KALON," and fed with the food of life, the "hidden wisdom" of Divinity,² he beheld "celestial Beauty in all the dazzling radiance of perfection," and joined the glorified chorus of her initiated servants. The veil fell from his eyes, and he beheld Truth in her immutable essence, in her immaculate purity; stript of the cumbrous robes of hieroglyphic decoration, and fair as she arose from the plastic hands of the almighty Demiurgos. But what Plato failed, what Pausanias was forbidden, what Pythagoras forbade, to describe, shall I attempt? It is sufficient that the glory of the final vision was "ineffable." What object of sight (says an initiate), which the numberless generations of mankind have seen, can bear comparison with the last apocalypse of the ineffable mysteries?³ Where on earth have the scenes presented to the eye accorded with so perfect a resemblance to the sounds which smote upon the ear?

On comparing the account of Greaves with the later pyramidography of Denon and Maillet, and the new discoveries of Davison, Caviglia, and Belzoni—the excellent contrivance of the galleries, the gates, the benches, the double entrance, the vesti-

¹ Pletho de Orac. Zor.

² Plato.

³ Aristides de Myst. Eleusis. Part of this song at Eleusis, as given by Aristophanes, is as follows. It would serve for a Freemasons' chorus:

For us alone the power of day
A milder light dispenses,
And sheds benign a mellow'd ray,
To cheer our ravish'd senses:
For we beheld the mystic thow,
And braved surrounding dangers:
We do and know the deeds we owe
To neighbors, friends, and strangers.

bules, the third room, and above all, the secret passage leading over the centre chamber, for the purpose of mysterious juggle and dramatic effect, cannot escape remark. Even now the voice is awfully repeated, say the visitants, and the discharge of a single pistol sounds with the stunning reverberation of repeated thunder-claps. What must have been the effect of oracular voices, and yellings from the double passages; and what the result of mimic thunder rolling over the marble roof of the innermost adytum? If the flash of a single torch gives to the traveller a supernatural appearance, and the rushing of the huge bat's wing startles a mind that is prepared; what must the initiate have felt when groping his way either in darkness, or a coruscant light, serving only to "discover sights of woe," and surrounded by every horror of natural magic that the mechanism and chemistry of the age could devise and bring together? Even, confined passages were in this view desirable and necessary, on account of the certain ultimate direction,

SUMMARY.

IN order to secure the result of the above speculations in a condensed form, and detached from the mass of proof, I beg leave to recapitulate them. And first, it is probable, that in the lower mysteries, superb dramas and water spectacles were arranged, representing the death of Osiris, the search of Isis, his vindication by Orus, the destruction of Typhon, and the restoration of a golden age: that these things took place in the immediate vicinity of the pyramids: that the higher mysteries, like those of the Greek Isis and Serapis (Pluto), represented a passage through death to life, and final introduction to the antopsia or real presence of the Sol Inferus: and that some feeble glimmering of the promised seed, and promised means of redemption, were unfolded in the assassination of Osiris, his death, burial, descent into hell, and triumphant resurrection.

I infer from settled premises as well as pictorial evidence, that the attending mystagogues of Serapis resembled those of Eleusis; that the figure unmasked was the king of the mysteries; that the hawk's head was the torch-bearer, or emblem of the Sun; that the lion was the emblem of Isis, as the *Deus Lunus*, and the dog Anubis or Mercury. These figures, combined with the fiery seraph, associated with them in various medals, sculptures, pictures, &c., and from whence, most probably,

Serapis derives his name,¹ may be identified with the triple-headed dog Cerberus (a name implying *cry of the pit*), which guarded the Pagan Eden at Molossus, and the cherubic figure guarding the way to Eden by a fiery sword," or separating fire : and it is curious to remark, that the word *dis* means separation, as the word *seraph* means both a serpent and fire.

A resemblance also may be traced between the above four ministrant figures to the four beasts of the Apocalypse, who minister around the ark of the testament amidst thunder, and lightnings, and voices.

I farther suppose, that these esoteric rites and this ministration took place in the caverns of the Pyramid ; and that one of the before-mentioned priests guarded each of the three ways ; and thence the story of Cerberus, told by Orpheus, who cabalised on the resemblance of the Egyptian word *cohen* (a priest) to the Greek *cyon* (a dog). Cerberus, means *the cries of the pit*. It is known, that the barking of dogs, or rather of the priestly Latrator Anubis, accompanied initiation.

I, moreover, infer, that the candidate was conveyed down the slant passage by secret machinery, similar to that employed at the cave of Trophonius : that after putting off his garments he was dragged through the narrow passage by the feet : that in the gloomy retreats beyond, those melancholy rites began, which rendered the visitors of Trophonius for ever sad : that the vaults were alternately shaken by mimic thunder, and illuminated by fitful flashes of light : that on the first day of the mysteries after the deposition of *Osiris inferus* in the ark, the initiate, attended by Hermes *Latrator*, descended by the well into the Necropolis or Egyptian hell : that this was pictorially represented by Orphi, *i. e.* the image of Orus on the back of a tame lioness (*Aridaca*) ; and thence the fable of Orpheus and Eurydice : that in the recesses of the well, the grotto, chamber, or mummy labyrinth beneath, the torments of the damned were represented by a splendid machinery of natural magic : that on a subsequent day, attended by the lion-crested mystagogue, and after undergoing fresh purifications and trials, the neophyte re-ascended the well, and was introduced to the Hecatic specula and the triple image of Isis in the Queen's chamber : that on the last day, that of the resurrection of Osiris, attended by the eagle mask, he underwent the

¹ I derive it from *seraph*, to burn, (a proper appellation for Pluto,) though perhaps, as Bryant thinks, it may have had a second cabbalistical meaning, as the coffin of Apis.

last stage of initiation, the ascent to the central chamber: that some terrible trial in the ascending gallery, produced by complicated machinery, awaited him: and that the most fierce was reserved for the vestibules: that having undergone them, and passed the short cubic passage in complete darkness, he was introduced to the dazzling radiance of the "beatific vision:" that perhaps seven lamps hung before the ark; or a screen bisected the room about the position of the two lateral holes: that a veil was withdrawn, the thigh of Apis offered to the resurgent god, and the image of Bugenes or the Ox-horned Osiris produced from the sacred cista, "amidst thunders, and lightnings, and voices:" and that at last, the midnight sun arose from the marble receptacle, and a mimic shechinah, shedding unapproachable light, hovered over the tabernacle, while the four beasts or ministrant *musques* and the initiate kneeled on the sacred threshold, and he was proclaimed accepted, free, and perfect.

I infer also, that symbols similar to those of the Greek Osiris were deposited in the sacred ark: that they formed the subject of a lecture, as they well might, during initiation: that the elect was crowned with a lion-crest, clothed in white, presented with a palm-branch and a white talismanic stone, like those of the Gnostics; and finally, being admitted to the community of the priests, and the Elysian gardens which they tended, received there partly by lecture, partly by pictorial symbols, but chiefly dramatic mysteries, such as the Romish church borrowed from Paganism, and of which Milton's *Paradise Lost* is a remnant; a full explanation of the Egyptian system of masonic or geometrical theology.

THE PORSONIAN CANON,

*Respecting the 5th foot of the Tragic Iambic, examined,
and attempted to be explained and defined.*

It is an old dispute, and one not yet settled among metrical writers, whether the tragic iambic proceeded from the trochaic tetrameter, or the trochaic tetrameter be merely a superstructure raised on the tragic iambic—

Rufinus says,

..... Creticon Archilochus trimetro superaddidit iugens,

but Aristotle, on the contrary, seems to deduce the iambic from the trochaic, and to consider the latter as the parent of the former. His words are, Τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποιήσιν. Λέξεως δὲ γενομένης, αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὔρε· μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖόν ἐστι· On this subject, however, I think we may venture to dispense with authority, and to decide from the very nature of the thing; that as the trochaic tetrameter is the most simple, so probably it was the first invented of the two, and that the tragic iambic is, in effect and at the bottom, nothing more than an acephalous trochaic tetrameter; but admitting of greater variety in its structure, and of more artificial sections, cæsuras, and pauses, in order to disguise its native monotony, and to accommodate itself more nearly to dialogue and conversation. At all events it will serve best the purpose of elucidation, to consider the tragic iambic, as bearing a close analogy to the trochaic tetrameter.

It is a well known and established rule of the trochaic tetrameter, that the second dipodia *must* always terminate in a whole word, thus making a pause in the middle of every verse. On this account the last syllable of this dipodia may be long, or short, at pleasure. But when a verse proceeds either by dipodias, or by single feet, each composed of an entire word, as in the following examples,

Εὐχάριστος, εὐχάριστος, εὐχάριστος, εὐχαρις—
Θνητὸν ὄντα, θνητὸν ὄντα, θνητὸν ὄντα, θνητὸς ὢν—

there are *three* pauses; that is, one in the middle, and one at the end of both the first and the third dipodias. Of these three pauses, the middle pause alone is necessary and indispensable; and this therefore may be called the dominant, or major pause, while the two others are only subordinate, or minor pauses. As the first dipodia does not exist in the tragic iambic, I shall waive for the present the consideration of this, and shall confine my remarks to the middle and third dipodia. Now it is obvious, that, as the middle dipodia may terminate, and often does terminate, in a *short* syllable, if the third dipodia were permitted to terminate in a long syllable, the whole structure of the verse would be deranged, a longer rest would be given to the third dipodia where no rest is necessary, than to the middle dipodia, where it is necessary; and the minor pause would make a greater impression on the ear than the major pause, and would indeed become the major pause. To prevent this incongruity, it is forbidden to compose such verses as the following:

Εὐχάριστος, εὐχάριστος, εὐχαρίστως εὐχαρις.
Θνητὸν ὄντα, θνητὸν ὄντα, θνητὸν ὄντως, θνητὸς ὢν.

But it is evident also, that if the line does not proceed by distinct unconnected measures, that is, by dipodias, or by single feet, without any cæsura, but the last foot of the measure is divided by cæsura,—the minor pauses then have no existence, and the major or middle pause maintains its ascendancy without a rival. It is perfectly admissible, therefore, to make in this case the last syllable of the third dipodia *long*, and to compose verses agreeable to the form following :

Εὐχάριστος, εὐχάριστος, εὐχαρις, τῶν εὐχαρις.

Θνητὸν ὄντα, θνητὸν ὄντα, θνητὸς ὢν, καὶ θνητὸς ὢν.

Ἡ λέγωμεν οὖν ἀδελφεῖ ταῦτ' ἐμῇ; μὴ πρὸς θεῶν.—Orestes 777.

The minor pause disappears equally, and the last syllable of the third dipodia may consequently be *long*, whenever the concluding syllable of this third measure and the commencement of the next measure is comprehended in one polysyllabic word, as

Ὅσπερ οὐκ ἐλθὼν, ἔμοιγε ταυτὸν ἀπέδωκεν μολῶν. Orestes 728.

Μὴ μ' ἰδεῖν θινόνθ' ὑπ' ἄστρων, καὶ κασιγνήτην ἐμήν. Ib. 736.

Οὐ γὰρ, ἦτις Ἑλλάδ' αὐτοῖς Φρυγί διελύμηνατο. Ib. 1529.

Both the rule itself and the principle of the rule may be expressed thus shortly; that the third measure must always be pure, as often as it renders a pause at its close unavoidable, resembling that of the second or middle measure.

I shall now apply the preceding observations to the iambic metre. When the trochaic tetrameter is converted into the senarian iambic, the middle or major pause of the former becomes then the penthemimeral cæsura of the latter, as

Ὅς, εὐχάριστος, εὐχάριστος, εὐχαρις

Δισσοῦς τυράννου ἐκπεσόντας ἡσθύμην; Prom. Vinct. 957.

and the remainder of the verse is then too governed by the very same rule, as if it were the remainder of the trochaic tetrameter. Such verses therefore as the following are no more admissible in the senarian iambic, than they would be, if headed by a cretic, in its prototype the trochaic tetrameter,

Ὅς, εὐχάριστος, εὐχάριστος, εὐχαρις.

Κρύπτοντα χεῖρα καὶ πρόσωπὸν τοῦμπαλιν. Hecuba 347.

Νωμῶν, ὅ, γ' ἐσθλὸς Ἀριόμαρδος Σάρδεσι. Pers. 321.

This is the Porsonian canon; and if Porson had stooped here, and had confined his rule to cases of the *penthemimeral cæsura*, I think his position would have been unassailable. It ought to have been remembered, however, that the senarian iambic, in order to avoid the too luscious and fatiguing monotony of the perpetually recurring middle or major pause of the trochaic tetrameter, admits of a departure from the penthemimeral cæsura, and has adopted two other varieties, each of them destructive of the major

5th foot of the Tragic Iambic, examined. 179

pause, or penthemimeral cæsura. The one is the hephthemimeral cæsura, as

"Εχθροὶ τε καὶ στέργοντες καὶ ἀννεδρίμει. *Prom. Vinct.* 491,
and the other is the absence of all cæsura, and which may be called the iambic middle pause, dividing, as it does, the verse into two equal parts, as

Θρήκην περᾶσαντες || μόγις πολλῶ πόνῳ. *Pers.* 509.

Both these varieties destroy the middle or major pause, which it is the object of the Porsonian canon to preserve and to make paramount; and they substitute another kind of pause in the room of it. To these cases therefore the Porsonian canon is nowise applicable. Herman¹ has the merit of being the first to interpose a shield against the impending strokes of the uplifted critical axe in these cases; and of saving many innocents, that but for him had been doomed to mutilation and slaughter. There is not, I apprehend, a more unoffending verse in Euripides than the line so often carped at, the first of 10,

"Ἀγλας ὁ χαλκίοισι νότοις οὐρανόν·

nor is the following line at all inferior to it,

Φεύγει τὸ ταύτης σῶφρον. ἀλλὰ ψεύσεται, *Porsoni Suppl.* p. xxxvii.
except that this last may become vicious, by the vice of the reader, in making the cæsura at ταύτης instead of carrying it on to σῶφρον, whereas it is not in the power of the most ignorant or negligent reader to mar the former. But it is not peculiar to the iambic metre, that its propriety should often depend on the skill of the reader. The same thing occurs as often in trochaic tetrameters, and in many other metres: thus

Πανταχοῦ ἔῃν ἢ δὴ μᾶλλον ἢ θανεῖν τοῖς σῶφροσιν. *Orestes* 1523.
is a good line if it be read with a cæsural cadence at θανεῖν, but wholly inadmissible if a pause be made at τοῖς. So true is it, that scientific poets demand scientific readers; and that they write chiefly for the μουσικώτεροι, and not for the ἑμουσοί. The sarcasm, I think, of Martial,

Tu male dum recitas, incipit esse tuus,

expresses the common sentiment of all poets.

I will just add, that the animated line, cited by Porson in his *Supplement* p. xxxix,

Οὐ παῖς Ἀχαιῶς, ἀλλ' || Ἀχαιεὺς αὐτὸς εἶ—

may be justified, if we make the pause at ἀλλ', and consider it as a verse having no cæsura. It would make more clearly good metre if Ἀχαιῶς were a quadrisyllable, and ἀλλ' omitted.

Ὁ παῖς Ἀχιλλέως, || Ἀχιλλεύς αὐτὸς εἰ.

It is but justice to Porson, before I dismiss the subject of his canon, to say, that he himself seems to doubt whether it would apply to verses having the hephthemimeral cæsura. He speaks of it with hesitation and distrust. His words are: "Satis ostendi, ut opinor, quod promisi, paucissimos tragicorum esse versus similes Ionis initio. Sed non ausim dicere nullos esse." Supplement, p. xxxix.

I have considered, hitherto, only the third dipodia of the trochaic tetrameter, and have endeavored to show the reason, why it is that wherever this dipodia neither suffers a cæsura, nor is coupled in one polysyllabic word with the next measure; then its last syllable must be *short*, according to the Porsonian canon. I now propose to consider the *first* dipodia of the trochaic tetrameter; and it will be a strong confirmation of all that has been said above, if it be found, as I believe it will be, that this measure is as much subject to the Porsonian canon as the third dipodia. I mean to say therefore that, under the circumstances that require the third dipodia to be pure, the first dipodia must be pure also. Verses, therefore, like either of the following, are inadmissible and without example:

Εὐχαρίστω, εὐχάριστος, εὐχάριστος, εὐχαρις.

Θνητὸν ὄντως, θνητὸν ὄντα, θνητὸν ὄντα, θνητὸς ὢν.

I shall now notice some verses that either oppose, or seem to oppose, this rule, and shall offer either a correction, or a solution of them:

Τοῦτ' ἐκεῖνο κτᾶσθ' ἐταίρους, μὴ τὸ συγγενὲς μόνον, Orestes 794.

Perhaps the minor pause at ἐκεῖνο may permit the last syllable to remain short before the two mutes in the next word.

Ἄλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις, Iph. in A. 897.

Καθθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι. Ib. 1354.

In these verses, γοῦν not being able to begin a sentence, and μοι being an enclitic, both γοῦν and μοι may be considered as attached to the preceding words, and then in neither case is there any real pause at the close of the first dipodia. In the first line the first dipodia is comprehended, and smothered, as it were, in a polysyllabic word like

Εὐγκατασκάπτους ἂν ἡμᾶς κοινὰ γὰρ τὰ τῶν φίλων, Orest. 725.

and in the last line it suffers a cæsura, like

Μυρίων κρείσσων ὁμαίων ἀνδρὶ κεκτῆσθαι φίλος, Ib. 797.

Τί τὸ δίκαιον τοῦτό γ'; ἀρ' ἔχομεν ἀντειπεῖν ἔπος; Iph. in A. 1370.

Read,

Τί τὸ δίκαιον; ἀρ' ἔχομεν τοῦτό γ' ἀντειπεῖν ἔπος;

"Ἰστω. θάρσει. πέλας τις ἴθι. παῖε, παῖε, πᾶς τις ἄν. Ib. 681.

In this line there are different readings, and from them the metre may be restored perhaps in this manner,

Ἴσσε πᾶς τις ἴθι πέλας τις. παῖε, παῖε, πᾶς τις ἄν

Ἀλλὰ κἀγὼ μὴν πρόκωπος οὐκ ἀναίνομαι θανεῖν, Agam. 1674.

Read with Porson,

Ἀλλὰ μὴν κἀγὼ πρόκωπος, κ. τ. λ.

I. B. M.

Feb. 1825.

OXFORD LATIN PRIZE POEM.

BYZANTIUM.

ERGONE magna virum genitrix, atque arbitra rerum
Græcia barbaricis flebit devincta catenis?

Ergone Cæsareas inter dominabitur aulas
Efferus Othmanides; turpique obducta veterno
Aspera Brutorum proles, audaxque jacebit
Libertas, duraque empti virtute triumphī?

At non auspiciis sub talibus, arva relinquens
Ausoniæ quondam, et felices Tibridis undas,
Detulit augustos Euxina per æquora vultus
Impigra terrarum domitrix, magnumque renasceva
Imperium, jussitque novos salvere Penates.

Nimirum egregios sensim dediscere cultus
Virtutum, propiusque feros audire frementes
Roma Getas, Scythiæque acies, turmasque rebellia
Sarmatiæ, et gehido properantes Thracas ab Iatro:
Ergo, novas optare domos, ubi pace reposita
Effætos paulatim animos, roburque senescens
Sceptri instauraret; solioque immobilis alto
Prospiceret magnos, magna de stirpe, nepotes.
Ac rapida veluti quam fulminis icta procella
Stat celsis laecerata jugis, ambustaque quercus
Brachia agit, si forte comas et inutile lignum
Exsecet, en sterili subito de stipite pastor
Miratur frondesque novas, et turgida succo
Vimina, et horrentes juvenili semine ramos.

Scilicet hisce opibus majorum exordia rerum,
Et genus egregium, et claros, longo ordine, fastos

Byzanti jactare arces: hinc diruta luxu-
 Atria circuitu, et fundamini vasta domorum
 Nunc quoque post tanto, sædo licet, obruta luxu,
 Antiquæ siluere diu præconia famæ,
 Virtutesque adytis dudum cessere profanis,
 Hinc latum hippodromon, spatiumque immane palæstræ,
 Marmoreisque hominum vultus, eversa que claustra,
 Ardua que immensi monumenta ostendere regni;
 Quæ sæpe, Indiacis pelago delatus ob oris,
 Nauta repercusso longe rutulanti Phœbo
 Vidit, ut, aufugiens hyemem, melioribus annis
 Sæton, et insani fauces tentaret Abydi;
 Clarorumque inhians tacitus decora alta locorum
 Nec patriam meminisse suam, cantataque Eois
 Vatribus auriferi curavit flumina Gangis,
 Taprobanisve hortos, viridisve roseta Moduræ.

Tempore non alio (rapidi torrentis ad instar
 Quos Arctoa Parens gelidis emiserat antris)
 Dura cohors Scythiæ sæpe indignantis retro
 Lumina detorsit felix ubi Thracia longe
 Explicuit segetes, interque palatia regum
 Lenibus argutæ zephyris tremuere cupressi;
 Atque hyemem indigenam repetens, tristesque cavernas
 Terrarum imperium, abreptosque invidit honores.

Sæpe per obsessos Persarum exterritus agros,
 Sanguine concretos fluctus obscenæque volvens
 Ora virum, late cæcos crebrescere Tigris
 Audiit armorum sonitus, frendensque Sabora
 Victricem medias aquilam fulgere per umbras
 Nocte intempesta, rutiloque ardescere tractu
 Thuriferas vidit sylvæ. Adde otia pacis
 Secura, et lepide jucunda insomnia Massæ,
 Jusque datum populis, victæ quo tempore demum
 Edicere nefas patrium contemnere gentes,
 Et rudia Argolicæ strinxerunt pectora leges
 Adde et barbarico Bæræ satiatæ cruore
 Littora, Vandaliasque fugas, domitusque Canopum,
 Et fractas Libyæ terras: Adde incolæ fama
 Rursus ut indignis solvens colla anpera vinolis
 Roma Palatina sacrum caput extulit arcæ,
 Libera quum Gotico, Bolisari-magne, tyranno
 Te reducem cepere tunc cumbula gentis,
 Sacratoque iterum suspexit margine Tiberis
 Desuetasque aquilas, veterisque insignia famæ.

At passim disjecta solo fœdataque miles
 Mollior aspiciens veterum monumenta parentum
 Et taciti spatia ampla fori, et nigrantia fumo
 Fragmina templorum, et truncas sine nomine formas,
 Conticuit, laurosque inter fastumque triumphi
 Tempora prævidit quum fato urgente sinistro
 Altera Roma rues, similique eversa ruina!
 Nunc tranquilla dies, et iniquo subdola risu
 Fortuna, incertique beat pellacia fati!
 Non Te belligeri Jemuginæ ferrea proles,
 (Arctoas hyemes quamvis, Anienaque linquens
 Littora, trans Arabum fines, atque ostia Nili
 Gesserit imperium,) non Te collecta sub axe
 Tempestas quatit armorum, licet "aspera Vindex,
 Audiat, Europæ," et cœli melioris amore
 Falcatas acies, robustaque millia fundat
 Heroum, et patrio pietas pro more catervas.

Heu felix nimium! si non exosa triumphos,
 Si non pertæsum sceptri, famæque fuisset
 Græcia! Sed lento serpens ignavia gressu,
 Sed mala luxuries, nimisque injuria regni,
 Blandiloquaque serens odiorum semina lingua
 Seditio, en! miseræ sensim per viscera genti
 Insinuare viam; mollique infundere tactu
 (Fervida dum nitido mentitur in ore juvenus)
 Tristia lethiferi introrsum contagia morbi.
 Ergo per Europæ extremos se attollere fines
 Vix animi jam fida satis dubioque timore,
 Per vulgum ambiguas discordia fundere voces;
 Mox fremitu propiore minas per Romula passim
 Mœnia grassari, Graiasque ululare per urbes
 Insolitum: Rupto sævit Germania vincolo,
 Desuetosque animos, plenamque recolligit iram
 Barbariæ rediiva cohors: ipsa ardet in iras
 Ausonia, et veteris perrupto fœdere amoris
 Cognatas in bella acies, fraternaue contra
 Signa locat, sociaque ultrix dominatur in urbe.
 Nec mora: quin domitæ descendens montibus Ida
 Eoasque domos Arabum, Solymæque relinquens
 Mœnia et incesto gaudentem nomine Meccam
 Sævior hostis adest, duris quem montibus olim
 Caucasus, et gelidis nutritum Hyrcania tesquis
 Miserat eversorem Asiæ: comitatur euntem
 Ægyptus, rutiloque calens sub luminis axe

Threicios poscit zephyros memorumque latebras
 Nubia : quin vacuos queritur Panchaia campos
 Dives opum, longæque trahens fastidia pacis
 Ultima majores agitat Balaora triumphos.

Audiit horrisonum belli increbrescere murmur,
 Audiit illis plangentia casula remis
 Devicti Regina orbis, dum fata fuerunt,
 Debile nunc monumentum, et magni nominis umbra
 Græcia ; et obsessa pallens despexit ab arce
 Majores hominum formas, spoliataque passim
 Littora, et insolitas immani mole carinas :
 Audiit et tremuit. Torpet (proh numina) torpet
 Scipiadas jactans proavos, duosque Catones,
 Brutorumque mares animos, Deciosque Camillumque
 Enervis Byzanti acies, arasque lacestis
 Invalidis prensans, quod non depellere bello,
 Non armis arcere valent formidine leti
 Percita, nequicquam cessantia fulmina poscunt,
 Iratosque vocant sera in tutamina cœlos.
 Procumbunt turres, arcesque, operosaque moles
 Murorum, et vasto castella minantia ductu
 Procumbunt portæ : at penitus detecta patescunt
 Augustique lares, et avita palatia regum,
 Marmoreique apices templorum, et fulta columna
 Atria Byzanti priscos testata triumphos ;
 Dum ferus obtutu suspectat miles inani
 Egregii decora alta loci, sedesque cruentat
 Sacratas, mediisque amens bacchatur in aulis.

Tandem ergo exacto felici temporis ævo
 Hesperiae stella alma jubar radiosque serenos
 Tristibus obducit nebulis : tandem ergo ruit vis
 Romula, terroremque Asiae, rerumque magistram,
 Post longum imperium et rutili spatia ampla diei,
 Formido tenebrarum, atque intempesta premit nox.
 Et jam suspirans vestigia fœda viator
 Miratur pompæ veteris, refugitque Penates
 Suspectos, tristisque timet se credere regno.
 Nimirum his audax immitibus exulat arvis
 Libertas ; hinc sacra fides ; hinc casta Camœna,
 Et Themis, et tristi discedens Gratia vultu ;
 Hæ, Scythicas pia turba hyemes, regna aspera longi
 Frigoris, Arctosque docent mitescere ventos,
 Et roseas longe pennas glacialibus auris
 Expandunt : celsam interea superincubat aram

Irarum malesana cohors, igniaraque flecti
 Barbaries, pallaque ferox succincta cruenta
 Relligio, densusque sacræ caliginis horror.

Nempe triumphator quamvis, rerumque magister
 Audiat, incultæque inter fastidia luxus
 Occiduum Othmanides propior tremefecerit orbem,
 At non mansuetæ novit commercia vitæ,
 Non certos coluisse toros, non dulcia sanctæ
 Fœdera amicitiae; sed fati incauta futuri
 Speque metuque carens, ignava, inhonesta propago,
 Qua vaga luxuries, qua cæca licentia ducit,
 Proluitur frænorum expers, sensumque fatigans
 Incestos animi pascit, dum nauseat, æstus.
 Idem atris sævire odiis, vulgique tumultus
 Et cæcos pronus fremitus, idem aspera bella
 Sanguineas ciere acies, cædemque rapinamque
 Et spreta immanem vindictam quærere vita.
 Quippe nec audaces animas, compage soluta
 Corporea, æthereos perhibent ascendere tractus
 Et sine fine ævi propius propiusque supremo
 Adventare deo; terrarum ut sorde retentas
 Tunc demum, incestos Paradisi invadere campos,
 Nectar ubi vivo stillans de pumice, lassos
 Lætitiæ irritat stimulos; ubi mollior aura
 Afflatu ambrosio delirum inspirat amorem,
 Et Venus indefessa, et non explenda libido.

Talem adeo infelix, sævo subjecta magistro,
 Talem adeo populum vidisti Græcia ab imo
 Eruere imperium fundo, dum pallida longe
 Sedit inassueto correpta Europa timore,
 Ne forte effræno descendens milite victor
 Tenderet ulterius sceptrum, templisque relictis
 Rursus in everso regnarent Tartara sæclo.

Nunc quoque, virtutum quamvis oblita priorum
 Regna jacent, humilisque inter fœda orgia luxus
 Audaces jactet proavos, et inutile Turca
 Othmanidum sceptrum, et vastos sine remige portus;
 Nunc quoque præteritæ per tot vestigia famæ
 Suave est, post longum, inanci ludibria fati
 Respicere, et Romæ, qua tot sonuere triumphi,
 Tot nituere artes, tot fortia pectora honesto
 Laudis amore diu, studiisque arserè decoris,
 Solvier in lacrymas. Hæc saltem mûnera poscit

Priscus honos, et gentis adhuc modo signa moretur
Religio nondum meliorum oblita dierum.

Ast erit ille dies, (modo præscia Musa futuri
Noverit arcanos fatorum aperire recessus,)
Nempe dies aderit, quum tot per sæcula victrix
Eversum gemet imperium, et radicibus altis
Exosi deflexa cadet stirps eruta regni :
Quin et magnanimos recolens rediviva laboras
Rursus in Argolicis sacrum caput efferet arvis
Vivida Libertas, longis erroribus actis
Mollia desueto mitescent sæcula bello ;
Quum nova progenies æterna pace reposita
Perleget antiqua ductos feritate triumphos,
Nec tantum audaces credet peccasse parentes.

SHUTTLEWORTH.

Coll. Nov. 1803.

NUGÆ.

No. XI.—[Continued from No. LIX.]

collecting toys

And trifles for choice matters, worth a sponge ;
As children gath'ring pebbles on the shore.

Paradise Regained, iv. 325.

1. IN the third book of Herodotus, c. 155. Zopyrus explains to Darius the stratagem by which Babylon is to be surprised :
οὐ δὲ—ἐς δεκάτην ἡμέρην, τῆς σεωυτοῦ στρατῆς, τῆς οὐδεμὴ ἵσται
ᾧρη ἀπολλυμένης, ταύτης χιλίους τάξον κατὰ τὰς Σεμιράμιος καλεο-
μένας πύλας· μετὰ δὲ αὐτῆς, ἀπὸ τῆς δεκάτης ἐς ἐβδόμην, ἄλλους
μὲν τάξον δισχιλίους κατὰ τὰς Νινιῶν καλεομένας πύλας, κ. τ. λ.
The traitor Ganelon, in the old romance of *La Spagna* (*Retrospective Review*, Vol. 111. p. 308.), gives the same advice to the Moorish king :

—Let your force to th' utmost be increased ;
Into three armies be the whole dispersed,
With full one hundred thousand in the first.

The Christians must this hundred thousand kill;
 Against them then the second band address,
 Which at the last shall meet a fate as ill:
 Yet shall the Christians suffer great distress,
 For rivers of their blood your troops shall spill;
 And when they hope to rest their weariness,
 Must your third army from behind advance,
 And hunt the Christians down with sword and lance.

Them shall it find exhausted and forlorn, &c.

This is another of the numerous instances (several have been noticed in former Numbers) in which the writers of romance have embellished their fictions with incidents drawn from ancient history.—In reading the short and emphatic commemoration, by the messenger, of the “peerage who fell at Roncevalles,” (p. 315)

Dead is Orlando, flower of chivalry;
 Dead is Astolfo, his brave cousin dear;
 With Oliver and Sansonet they lie;
 Turpin is dead, who never yet knew fear, &c.

It was impossible not to recollect the elegy of Nestor over the fall of an earlier constellation of heroes:

— ἔνθα δ' ἔπειτα κατέκτατο ὅσοι ἀριστοὶ
 ἔνθα μὲν Ἀίας κεῖται ἄρῆιος, ἔνθα δ' Ἀχιλλεύς,
 ἔνθα δὲ Πάτροκλος, θεῶν μάλιστα ἀτάλαντος, κ. τ. λ.

2. The following usage is singular: *Καθαία, μία τῆς ἐν Κίῳ τετραπόλεως*. Polyb. Lib. xvi. Fragm. ult.

3. ————— He saw the bower,
 The window shining in the distant tower,
 Where on a couch of camma's gather'd snow,
 In lily garments lay his loved one low,
 Like a fresh flower bloom-flush'd by fountains lone,
 New to the sun in spotless glory blown.
 Allan Cunningham (*Ollier's Miscellany*, p. 158.)

This has the spirit and freshness of Catullus:

—————— virgo
 Regia, quam staves expirans castus odores
 Lectulus in molli complexa matris aiebat;

Quales Eurotæ progignunt flumina myrtos,
Aurave distinctos educit verna colores.

4. Dr. Heylin, in his "Survey of the State of France," 1656, Book 11. Chap. iv. p. 64., gives the following curious etymology, among others, of the name Paris. "Others deduce it from *παρρησία*, a Greek word importing boldness of speech; which is approved by William of Breton, in the first book of his *Phillipiades* (*Philippiad*).

Finibus egressi patriis, per Gallica rura
Sedem quærebant ponendis mœnibus aptam,
Et se Parisios dixerunt nomine Græco,
Quod sonat expositum nostris, AUDACIA, verbis.

Leaving their native soil, they sought through Gaul
A place to build a city, and a wall,
And call'd themselves Parisians; which in Greek
Doth note a prompt audacity to speak.

It is spoken of those Gauls, who, coming out of the more southern parts, here planted themselves. Neither is it improbable that a Gallic nation should assume to itself a Greek name, that language having taken good footing in these parts long before Cæsar's time, as himself testifieth in his *Commentaries*. "It is not worth while to explain the origin of this notion." "How well this name agreeth with the French nature, I have already manifested in the character of the people. But I will not stand to this etymology."

In deriving the custom of sprinkling holy water in churches from the corresponding Pagan rite, he notices one curious circumstance of similarity (Book 11. Chap. vii. p. 95.). "The waters only of the sea served" (among the heathen) "for the expiation of any crime; the reason was, *cum propter vim igneam magnopere purgationibus consentanea videretur*; and for this cause, questionless, do the Popish priests use salt in the consecration of their holy water, that it might as nigh as possible resemble the waters of the sea in saltness. So willing are they in all circumstances to act the heathens." He adduces some curious testimonies relative to the *περιβαντήριον*, &c. as well as to the custom of lighting lamps before the images of the saints, which he also derives from Pagan times (*ibid.*), and that of burning incense in churches (Book 111. Chap. ii. p. 138.). Nothing ever conveyed to us so vivid an idea of the ancient

Pagan worship as witnessing some parts of the Romish service.

The following curious passage, from the same entertaining work, is worth quoting (Book i. Chap. ii. p. 16.). "They" (the men-servants at the French inns) "wait always with their hats on their heads, and so also do servants before their masters: attending bare-headed is as much out of fashion there, as in Turkey: of all French fashions, in my opinion, the most unfitting and unseeming. Certainly among the ancients, this promiscuous covering of the head was never heard of. It was with them the chief sign of freedom, as is well known to those which are conversant with antiquity. Erasmus in his *Chiliades* maketh the hat to be the sign of some eminent worth in him that wear-eth it; *Pileus* (saith he) *insigne spectatæ virtutis*. On this he conjectureth that the putting on of caps on the heads of such as are created Doctors or Masters, had its original. In the Universities of England this custom is still in force; the putting on of the cap being never performed but in the solemn Comitia, and in the presence of all such as are either auditors or spectators of that day's exercises. When I was Regent" (at Oxford), "the whole house of congregation joined together in a petition to the Earl of Pembroke, to restore unto us the *jus pileorum*, the licence of putting on our caps at our public meetings; which privilege, time and the tyranny of the Vice-Chancellors had taken from us. Among other motives, we used the solemn form of creating a Master in the Acts [Arts?] by putting on his cap; and that that sign of liberty might distinguish us which were the Regents, from those boys which we were to govern: which request he graciously granted." *Tempora mutantur*: the cap is now at Cambridge the distinguishing badge of the lowest degree and the *status pupillaris*.

5. Having noticed some instances of the alliance between Romish and Heathen superstitions, we may take the opportunity of observing, that the idea contained in the epitaph on a virtuous man, which is given from the Arabic in the interesting paper on Fables and the Eastern Sciences, *Class. Journ.* No. LX. p. 399.

They desired to have concealed his tomb from his enemy,
But the fragrant odor of its earth led to its discovery.

bears some analogy to the Romish notions respecting the fragrance supposed to issue from the incorruptible bodies of

saints.' This belief has been converted to purposes of imposture even in modern times. In the above couplet the image in question is employed merely as a poetical embellishment; we believe, however, that the opinion is common among Mohammedans. They certainly hold the contrary belief with regard to the bodies of Jews and infidels, as do the vulgar Catholics with regard to those of heretics, or at least those of heresiarchs. Among other instances of the kind, we have met with some terrible stories relative to Luther and other distinguished reformers. We believe that the modern Jews also have a superstition of this kind—and indeed it may be observed as a common characteristic of the three systems, that they have a tendency to *corporealise* every thing, and to represent physical good or evil as inseparably connected with moral. Such indeed is the propensity of uninformed nature.

6. A pamphlet was published some time ago by a distinguished scholar, with the signature of *Philogræntus*. In the course of the controversy to which the tract in question gave rise, the above compound was criticised as contrary to analogy. We consider the objector as right; it may be worth while, however, to explain the *rationale* of the matter. Were it intended to render in Greek "a friend to Cambridge," taking the words literally, and meaning thereby one who was attached to the place itself, independently of its inhabitants, the word would undoubtedly be *Φιλόγραντος*, its constituents being *φίλος* and *Γραντ* (as *φιλόμουσος*, *φιλότιμος*, &c.); but when it is meant to express "one who is attached to the University, its society and its institutions," we use *Φιλογρανταίος*, because, according to this meaning, the word which is to be compounded with *φίλος* is no longer *Γραντ*, but *Γρανταῖος*. So *φιλαθήναιος*, "a friend to Athens," i. e. not to the town itself, its buildings, &c. but to

Oh! thus shall we mourn—and his memory's light,
 As it shines through our hearts, shall improve them;
 For worth shall look fairer, and truth more bright,
 When we think how he lived but to love them:
 And as buried saints the grave perfume
 Where, fadeless, they've long been lying;
 So our hearts shall borrow a sweetening bloom (qu.)
 From the image he left there in dying.

T. Moore.

the Athenian people. Thus φιλοδικος means "a lover of litigation, or law-suits," (δικαι) but φιλοδίκαιος, "a lover of justice" (τὸ δίκαιον). This we think is the true explanation—*judicent eruditi*. We may observe by the way that our modern compounders of Greek titles to books, &c. frequently fall into the solecism of placing the φίλος last in the composition: a treatise appeared lately, by *Hiereophilus*—and a French work of bibliography, just published, is intitled (if we mistake not) "Manuel du Bibliophile." *Hæc de nihilo*.

7. It were much to be desired, that the words, in which the subjects for University prize compositions are given out, were better selected. We ought, strictly speaking, to confine our remarks to Cambridge, our attention not having been attracted so specially to the PROGRAMS of the Oxford prizes, which, however, seem to be in general better worded. What are we to say to "Statuæ tabulæque pictæ Italiæ restitutæ," the subject of the Cambridge Latin Ode for 1815? where the flagrant ἀμοιρόλεπτον might so easily have been avoided by the substitution of *Italis*, in itself a better word. Again, the Greek Ode for 1819 is intitled "Reginæ Epicedium," without specifying what queen is intended. The subject of another Ode, we forget in what year, is given, "Africani catenis devincti," by which is meant—the Abolition of the Slave Trade. That of the Latin Epigram for 1823 is, "Ὅστις φεύγει, πάλιν μάχεται." Had the proverb been given in its original words, this solecism would have been avoided. One of the Bachelors' Essays for 1824 is on the question, "Quænam causæ Tragicæ Camœnæ apud Romanos offererint?" where *Camæna*, a word belonging exclusively to poetry, is substituted for the simple *Muse*. The subject of the Latin Ode for the same year is, "Aleppo urbs Syriæ terræ motu funditus eversa." Why employ the barbarian nomenclature *Aleppo*, when the Latin form *Haleb* was at hand? These are trifles, it is true, but they tend to throw some little discredit on the University in the eyes of those without. *Hoc Scotus velit, et magni mercetur Edina*.

A LETTER

*From M. Boissonade, Greek Professor at Paris,
to the Editor of the Classical Journal.*

21 Février, 1825.

JE vous dois, Monsieur, mille remerciements pour l'indulgence extrême, avec laquelle vous avez, dans votre numéro de Décembre, parlé de mes foibles ouvrages.

Quand je fus instruit du projet que vous aviez formé de me consacrer un article, le sentiment profond que j'ai de ma médiocrité me fit craindre votre jugement; et je vous écrivis, (vous le savez,) pour vous prier d'abandonner ce dessein.

Rassuré que je suis maintenant sur la peur que je m'étois faite de votre sévérité, c'est votre indulgence que je redoute. En accordant une si grande estime à mes écrits, vous aurez excité le mécontentement de ceux de vos lecteurs, qui n'ont pas pour moi autant d'amitié que vous. Pour se consoler de leur déplaisir, ils ne vous épargneront pas les avis sur les erreurs que votre amicale partialité vous aura fait commettre, et me feront bonne et rigoureuse justice.

Toutefois je ne veux pas leur laisser tout à dire; et je me chargerai moi-même de relever ce qu'il y a d'inexact dans la dernière phrase de votre article. Le sens de vos paroles est, qu'après un travail constant de plus de vingt années, je n'ai obtenu d'autre prix de mon zèle extraordinaire que le sentiment de ma bonne conscience, que le plaisir de m'être conduit en ami des progrès de l'esprit humain; vous ajoutez que je n'ai pas même été à l'abri de quelques-uns des maux, auxquels on est trop souvent exposé, quand on veut servir la cause de la raison et de la civilisation.

Vous avez été, Monsieur, mal informé. Personne n'est plus que moi à portée de vous en donner la preuve.

En 1809, j'ai été nommé professeur suppléant de littérature grecque dans la Faculté de Paris; M. Larcher étoit le titulaire. Il mourut vers la fin de 1812, et j'obtins son titre; je fus aussi son successeur à l'Institut.

Le Roi ayant accordé, en 1814, quelques croix à l'Académie des Inscriptions, je fus recommandé à la bienveillance du ministre par M. Dacier, secrétaire perpétuel de l'Académie, et j'obtins une faveur que beaucoup désiroient.

Lorsqu'en 1816 le Gouvernement voulut rétablir le Journal des Savants, M. le Chancelier me fit l'honneur de me nommer membre du comité de rédaction. Je ne pus accepter.

En 1818, mon excellent confrère à la Faculté et à l'Institut, M. Villemain, qui étoit alors Directeur Général de la librairie, employa, de la façon la plus obligeante, et à mon insu, le crédit qu'il possédoit auprès de M. le Duc de Caze, pour me faire accorder, sous le titre d'indemnité littéraire, une somme annuelle de mille francs. Cette utile addition à mon petit revenu m'est encore conservée; et les ministres qui ont succédé à M. de Caze, ont bien voulu me continuer sa bienveillance.

Vous voyez, Monsieur, que les récompenses solides ne m'ont pas manqué; et il est bien des éditeurs et commentateurs qui valent mieux que moi, et n'en ont pas autant.

Quant aux maux dont vous parlez, je n'en souffre guère, à vous dire le vrai; car je ne les connois point; à moins que vous n'ayez peut-être voulu faire allusion aux pertes d'argent que m'a causé l'impression de quelques volumes, que j'ai publiés, bien littéralement, à mes frais et dépens. J'avoue que je pouvois faire de mes économies un emploi plus lucratif; je m'accuse de prodigalité en cela: mais au moins le repentir ne l'a pas suivi; et c'est une consolation. Il y a d'ailleurs dans les choses de ce monde une sorte de balancement et de compensation: il ne me semble pas très injuste, que mes ouvrages, dont les libraires ont eu quelquefois à se plaindre, m'aient aussi causé quelque dommage.

Agréez, Monsieur, l'assurance de mon sincère attachement.

BOISSONADE.

ADVERSARIA LITERARIA.

NO. XXXVIII.

*Exordium of Milton's Paradise Lost, attempted in Greek Verse.**

Ἀνδρὸς ὑπερβασίην πρωτόχρονος, ὃς ποτὲ θείαις
ἔννεσσις ἀπίθησε, σοφοῦ δ' ἐπεγύσατο καρποῦ,

* We have never met with any Greek version of the Exordium, or even of any part, of Paradise Lost, although numberless attempts of the
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οὐλομένου, δὲ δὴ θάνατον καὶ κῆρα πάντα
 τεύξεν ἐπ' ἀνθρώποισι, φίλου δ' ἀπὸ νόσφιν Ἐλίου
 ἤλασεν, εἶσεν δὴ τις φέρτατος ἄλλος ἰππεύων
 ἀνστῆ τεργένον ἴδως, σπῆπτρον δ' ἄλβας δαμάσσει·
 ταῦτ' ἄγε, Μοῦσα, μοι εἰπον, ἀπ' οὐρανοῦ σένομ' ἔχουσα
 Οὐρανή· ἢ καὶ πότ' ἐν ἱρῆσιν¹ πορυφῆσι
 Σίνης, ἥε Χορήβου, ἀγακλείτωρ ξυτήσθαι
 Βουκόλω, δὲ καὶ ἔπειτα τῶν ἐκ φραδομοσυνάων
 Ἀβρυμυδαῖς γαίης τε καὶ οὐρανοῦ εἰπε γενέθλων,
 ὡς ἐξ ἀγυγίου χάος φάνεν εἰ δ' ὄρος αἰπὸ
 Σίανος μᾶλλον φιλέως, κρήνην τε Σιλωῆς,
 ἥθ' ἱερὸν κατὰ δαίτυ, Θεοῦ μαντήιον ἄμφι,
 πολλὸν ἴησιν ὕδωρ· δύνασαι δὲ καὶ ἐνθαδ' ἀκούσαι·
 στήθεσιν ἡμετέροισιν ἐνιπνεῦσαι μένος ἠδ'
 λιστόμεθ', ὡς ἄλλων πολλῶ καθύπερθεν ἀειδῶν
 ἀρθῶμεν ψυχῇ, μέγα δ' ἐκφρασσάμεθα ἔργον,
 οὐτ' ἔποςιν τὸ πάρος κληῖσμένον, οὔτε λόγοισι.
 παμπρῶτον δὲ σύ μοι, Θεῖον μένος, ὃν τε καὶ ἱρὸν
 πνεῦμα βροτοὶ φάσκουσι· (σὲ δ' οὐ πόθεν ἔστι κάλεσσαν²
 οὔτε σὺ γὰρ βωμοῖς ἐπιτέρπειαι, οὔθ' ἱεροῖσι,
 τόσσον, ὅσον φωτὸς καθαροῦ φρένας ἀμφοπολύων)
 κλυθί· σὺ γὰρ πρό τ' ἔησθα, παρῆσθά τε, ἴσθι τε πάντα·
 αὐτὸς δ' ἄμφι βερέθρα ἀπειράτα, εὐράεντι,
 τρήρων ὡς νοσσοῖσιν ἐφεζομένη νεαροῖσιν,
 ἔξαντες, ἐν δ' ἄρα τῶ γε μένος φυτίζουσι ὄρσας·
 οὕτω νῦν καὶ ἔμοιγε παρίστατο, δὲς δέ μοι ἰσχύν,
 ὕψωσον δὲ ταπην', ἐκ δὲ σκίδασον φρενὸς ἀχλύν·
 ὡς μεγάλα μεγάλως εἶπω, δείξω δὲ βροτοῖσιν
 ὡς αἰεὶ Θεοῦ αἶσα δικαιότατή καὶ ἀρίστη.

- R. L. M.

kind have doubtless been made. We except the specimen of Dawes's translation, which, if completed, would have been a monument of mis-employed learning. It would, indeed, be impossible to translate Milton into Greek Hexameters with any success; the Homeric manner (which must of necessity be followed) is diametrically opposite to that of Milton. The Tragic Iambic would be a more suitable metre, especially in parts; and the Latin Hexameter is better than either.

¹ "On the secret top of Oreb," &c.—a classicism for *sacred*, as properly explained by the commentators.

² These latter words may be considered as implied, though not expressed, in the original. After first invoking the Muse in the manner of a heathen deity, who delighted in particular habitations which he was supposed to haunt bodily, the poet converts his address to that higher Power, who dwells not in temples made with hands, but whose habitation, in a different and spiritual sense, is "the upright heart and pure."

IN the *Classical Journal*, No. LX. p. 292. it is said, "Lord Byron has not acknowledged the debt he owes to this idea of Waller" (which is quoted) "in his fine simile on the death of Kirke White, English Bards and Scotch Reviewers."

"So the struck eagle," &c. &c. &c.

It seems that this, like many other fine ideas, is rather older than Waller, and exists in Greek; for in vol. vi. p. 373. of the late edition of Bishop J. Taylor's works we read: "The eagle seeing her breast wounded, and eapying the arrow that hurt her to be feathered, cried out, *Πτερόν με τὸν πτερωτὸν ὀλλύει*, the feathered nation is destroyed by their own feathers."

Many of the Greek and Latin quotations, indeed most of them, and they are numerous, have their authors, chapter and verse, &c. assigned to them, in this edition; but this passage has no reference whatever. Some of the readers of the *Classical Journal* can perhaps point out the author of the above line, and where it is to be found.

Classical Allusion.

ONE of the sentences of the Pythagoric Democrates in the *Opuscula Mythologica* of Gale, p. 632, has in the latter part of it so great a similitude in the form of the diction to the celebrated *Veni, vidi, vici* of Cæsar, that the resemblance must be obvious to the most careless observer. The sentence I allude to is the following: 'Ο κόσμος σκῆνη, ὁ βίος πάροδος· ἦλθες, ἴδες, ἀπῆλθες. "The world is a scene [or stage], life is a transition: *you came, you saw, you departed.*"

The period in which this Democrates lived cannot be accurately ascertained. Holstenius is of opinion that it is most ancient, and this he thinks is indicated by these sentences being written in the Ionic dialect. Plutarch (in *Politiciis præceptis*) mentions a Democrates who flourished about the 110th Olympiad, and was engaged in affairs relative to the Athenian Republic. On which Fabricius remarks (in *Biblioth. Græc. Tom. 1. p. 518.*): "Neque ab hoc fortasse diversus est ille, quem ab Epicuro ob libros transcriptos exagitatum in Libello contra Epicurum idem Plutarchus refert." Fabricius adds, "that Democrates *Αἰζωνεύς*, the father of Lysis, is mentioned in the *Lysis* of Plato, and that he was perhaps the author of these sentences." As it is highly probable, therefore, that this Democrates lived prior to Cæsar, and as it is not likely that the latter was conversant with the writings of the former, the above-mentioned similitude must be considered as a coincidence no less admirable than uncommon.

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Ricardi Bentleii et doctorum virorum Epistolæ partim mutæ; ex editione Lond. C. Burnei repetit novisque addamentis et G. Hermanni dissertat. de Bentleio ejusque ed. Terentii auxit Frid. Tr. Friedemann, 8vo. Lipsiæ. 1825.

This interesting volume of Bentley's and Grævius's correspondence may perhaps be said with more truth than before to be now for the first time published: for the first impression having been limited to 200 copies, and being all presented by Dr. Burney to his friends, they thus were confined to a private circle, and to the literary world in general were as much hid as if the Doctor had never let them see the light; copies became of course exceedingly scarce, and proportionably dear. The editor of this reprint, not without reason, therefore, speaks of Dr. B. as *non tam βιβλιογράφον, quam potius βιβλιοτάκτον*; and though his edition may not equal the typography and splendor of the London one, it is printed on better paper and in a neater manner than the generality of German publications. Portraits of Bentley and Grævius, the principal writers, are given, engraved lithographically, and though sufficiently neat, and apparently likenesses, Mr. Dibdin would be disposed, we suspect, to think them rather *bizarre*. The title given above points out the *additional* matter contained in this edition, which is reprinted from the copy presented to Dr. Torkington, (late) Master of Clare Hall, Cambridge.

Elogium Tiberii Hemsterhusii, auct. D. Ruhnkenio: accedunt duæ R. Bentleii epist. ad Hemsterhusium. Vita D. Ruhnkenii auct. D. Wyttenbachio; cum præf. et annotatione edidit Jo. Theod. Bergman. 8vo. Lugduni Batavorum. 1824.

This reprint of these celebrated lives may be looked on as a rival to one edited by Fr. Lindemann, Lipsiæ, 1822. Bergman tells that the notes to L.'s edition are taken up with remarks on the *Latinity*, the *imitation of passages in classical authors*, and *literary history*—and his own are of the same kind. The preface, in which the inaccuracies of Lindemann's edition are set forth, occupies 44 pages; the greater part of which discusses the excellence and utility of the lives, and points out their peculiar beauties. It is not very interesting. In a note, p. xxxiii, he notices an omission in classical lives (and we are glad he *has* done so)—a life of Valckenaer. "*Quid autem desideramus? Laudationem, scilicet, illius Viri, qui, etiamsi a nullo laudetur, tamen non minus sit laudabilis.*" After this he points out the plan on which it should be written, and mentions Ev. Wassenbergh as best qualified for such a task; in his notes he calls him

"ultimus Valckenariorum." "Quod qui faciet, is superioris sæculi Historiam literariam insigni accessione augebit, et civitati erudita, in primis in patria nostra, egregium munus offeret."

The notes, the nature of which we have mentioned, are much more entertaining than the preface; they supply a considerable portion of literary history, and are interspersed with many inedited letters, one and a half of Bentley to Hemsterhuys about his Horace; the reprinting of which by the Wetsteins, affected his nerves in various ways; two or three of Wytttenbach; and we may expect, it seems, a collection of Ruhnken's letters from Mahne.

In the annotations, p. 370-3, some account is given of Ruhnken's intercourse with D'Orville, which Wytttenbach has passed over *alto silentio*. We quote the conclusion, in which most of our readers will join: "*Cui (Wytttenbachio) quid causæ fuerit, cur aut D'Orvillii, aut reliquorum quos nominavimus, ne semel quidem mentionem fecerit, quærere nil attinet, nec dubitamus quæ graves ei, tunc temporis quidem, quæ hæc scribebat, hujus silentii rationes fuerint: tamdiu vero, quamdiu suæ humanitati constabit honos, meritis laudibus celebrabitur Viri illius non solum eruditissimi, verum etiam lautissimi, aliunde quoque cognita liberalitas, et singularis in RUHNKENIIUM, doctrinæ fama florentem juvenem, benivolentia, ab ipso sæpius prædicata. Cf. Cl. Kidd. Præf. Opusc. Ruhn. Ed. Angl. p. xxiv. et Præf. nostra p. liv.*" In pages 376—394, Mr. Bergman discusses the question whether youth should be instructed in Greek or Latin first, and contends that the usual plan of proceeding should not be departed from. To conclude—we did not expect to find, after the exposé of the errata in Lindemann's edition, such a crop of *corrigenda* at the end of this volume; but many, we must say, are corrections of slips.

De Sonis literarum Græcarum tum genuinis tum adoptivis libri duo auct. G. Seyffartho. acc. comment. de literis Gr. subinde usitatis dissertationes, index, et tabulæ duæ, cum epistola G. Hermanni. 8vo. Lipsiæ. 1824.

M. Cornelii Frontonis et M. Aurelii Imperatoris epistolæ. L. Veri et Antonini et Appiani epistul. reliquiæ, fragg. Frontonis et scripta grammatica: editio prima Romana plus centum epist. aucta ex cod. rescripto Bibl. P. Vaticanæ: curante A. Maio. 8vo. Romæ.

Juris civilis antejustinianæ reliquiæ ineditæ ex cod. rescripto Bibl. P. Vaticanæ cur. A. Maio. 8vo. Romæ.

Novum Testamentum Gr. recognovit atque insignioris lectionum varietatis et arg. notationes subjunxit G. C. Knappius. 2 vol. Londini. 1824. 12s. Priestley.

An elegant edition, printed in a bold but pleasing type: what the editor's opinions are we know not, but some of the "argumentorum notationes" might, we think, have been much more explicit; and the comprehensive brevity, at which the editor aims, be yet preserved. But we must needs suppose, that the practical and personal effects of this inspired volume are but little attended to by some of our German brethren, when

the editor seems in his "commentatio isagogica," prefixed to the first volume (p. xxiv.), to make an apology for finding some of the most important doctrines, and stating them undisguisedly, in the New Testament, indeed the whole Bible. It recommends, however, both his edition and his labors, when we find him *supporting* the characteristics of Christianity, and permitting the sacred volume to speak for itself.

De Sogenis Æginetæ victoria Quinquertii Dissertatio, etc. etc. scripta a God. Hermanno. Lipsiæ. 1822. 4to. (ad Pindari N. vii.)

De Æschyli Niobe Dissertatio, etc. scripta a God. Hermanno. Lipsiæ. 1823. 4to.

Aristophanis Rana, ex recensione Gul. Dindorfii. Lipsiæ. 1824. 8vo.

ΣΟΦΟΚΛΗΣ. Sophocles, curante Jo. Fr. Boissonade. Paris. 1824. 2 vol. 32mo.

La Germanie, traduite de Tacite par C. L. F. Panckoucke, avec un nouveau commentaire. Paris. 1824. 8vo. et 4to.

Considérations sur les nouvelles traductions des Livres Saints, &c. par M. Silv. de Sacy. 1824. 8vo.

Histoire de la Littérature Grecque Profane; par M. Schœll. tom. 6e. Paris. 1824. 8vo.

Η ΚΑΙΝΗ ΔΙΑΘΗΚΗ. Novum Testamentum. Curante Jo. Fr. Boissonade. 1824. 2 vol. 32mo.

ΗΣΙΟΔΟΣ. Hesiodus. Curante Jo. Fr. Boissonade. Paris. 1824. 32mo.

Lettres à M. le Duc de Blacas, relatives au Musée Royal Egyptien de Turin; par M. Champollion le jeune. Paris. 1824. 8vo.

Disputatio de Jurisconsulto e sententia Ciceronis, auctore Fr. Ern. Berg. Amst. 1822. 8vo.

Oratio de insigni honore quo habiti fuerunt cum Philosophi apud Græcos, tum Romæ Jurisconsulti, quam habuit Corn. Anne Den Tex, quum in Ill. Athenæo Amst. Juris professionem auspicaretur. Amst. 1820. 4to.

ΑΙΣΧΥΛΟΣ. Æschylus. Curante J. Fr. Boissonade. 1825. tom. 1.

ΠΑΟΤΤΑΡΧΟΙ ΤΑ ΠΟΛΙΤΙΚΑ, τουτέστι, περί τοῦ ὅτι μάλιστα τοῖς ἡγεμόσι δέ τὸν φιλόσοφον διαλέγεσθαι· πρὸς ἡγεμόνα ἀπαλδευτὸν· Εἰ πρεσβυτέρῳ πολιτευτῶν Πολιτικά παραγγέλματα· Περὶ μοναρχ-

χίας καὶ δημοκρατίας καὶ ἐλιγαρχίας. Ἐκδιδόντος καὶ διορθούντος
A. K. Paris. 1824. 8vo. (The editor is the celebrated Dr. Corai.)

Dar. Jac. Van Lennep Commentatio de Papilione seu
Psyche; animæ imagine apud veteres, etc. lecta a. d. x. febr.
Amst. 1823. 4to.

Etudes Grecques sur Virgile; a collection of Greek passages
imitated in Virgil. By F. G. Eichhoff. 8vo. Paris. 1823.

Cours de Thèmes Grecs; par Louis Vaucher, Docteur ès
Lettres. Geneva. 2 vol. 8vo. 1824.—This is a Greek Exer-
cise Book on an extensive and methodical plan, calculated to
revive the study of the Greek language in Switzerland.

Dictionnaire Français-Wolof et Français-Bambara; par
M. J. Dard. Paris. 8vo. 1825.—The Wolof language is,
next to the Arabic, the most commonly spoken in the western
and interior parts of Africa.

Auli Gellii Noctes Atticæ; by Albert Lion. Vol. I. 8vo.
Goettingen. 1824.—This edition contains a collation of several
Ms. critical Notes, and various Tables.

Fasciculus Poëticus, or New Classic Guide to Latin Heroic
Verse. Oxford. 12mo. 1824.

The Academy of Vaucluse had, during the last year, proposed
a prize to the author who should develope in the best manner the
following subject: "There is more true philosophy in the religion
of Christ than in all the works of the philosophers." The Acade-
my has received ten discourses on this thesis, of which it has dis-
tinguished two. The prize is deferred till next year; the com-
petitions will be open till the 1st of April next.

There has been recovered at Milan a very fine painting of Ra-
phaël. It was discovered in such a bad condition as to be scarcely
recognisable. It represents, in the natural size, the Virgin Mary
in the act of raising the veil which discovers the infant Jesus
asleep, whilst St. John the Baptist, kneeling, and full of a holy
joy, shows him with the finger of silence! This chef-d'œuvre, for
so long a period unknown, or at least entirely forgotten, had been
retouched about the beginning of the 17th century, probably by
an unskilful artist, who had entirely disfigured it. We are in-
debted to the zeal and skill of M. Malteni, a Milanese artist,
for having brought to light this valuable composition, which he has
most effectually accomplished by restoring it almost to its primitive
state.

M. Hamaker, of Leyden, has announced his intention to publish a translation of the Geography of Ebn-Haukal.

M. Eugène Coquebert de Montbret continues to read at the monthly meetings of the *Société Asiatique* of Paris, his interesting extracts from *Ebn-Khaledune*, translated from the Arabic.

The *Société de Géographie* held its general meeting at the Hotel-de-Ville, 26th of November last; M. le Vicomte de Chateaubriant, President.—The importance of the communications that have been made to it were noticed, and also the number of travellers whose researches are directed by the Society. M. Jomard, President of the Central Commission, presented to the Assembly the first volume of *un Recueil de Voyages, Relations et Mémoires*, which the Society publishes. The first collection of questions addressed to travellers, and to the learned in all countries of the world, was presented to the Society. Among the works presented, and which particularly attracted attention, was, a French and Wolof and French and Bambara Dictionary, by the Director of the Academy of St. Louis at Senegal. The meeting was terminated by the reading of a paper replete with important facts, relating to the present state of African discoveries. An anonymous contributor has presented 1000 francs, to be added to a similar donation by *Count Orloff*, senator of the empire of Russia, to be presented to the first traveller who shall penetrate through Senegal to Timbuctoo, and who shall have procured—1st. Positive and exact intelligence on the position of that town, the course of its neighboring rivers, and of the commerce of which it forms the centre. 2. The most satisfactory intelligence respecting the countries comprised between Timbuctoo and the lake Tsaad, as well as the altitude of the mountains which form the valley of Sudan.

The Journal of St. Petersburg contains a catalogue of manuscripts, recently brought from Peking by the Archimandrite *Hiacynthe*, who resided 14 years in China. We think we shall give pleasure to the amateurs of oriental literature in publishing this catalogue. These manuscripts are, for the most part, written in Chinese, and serve to throw light on the history of Asia. Not to mention the communications which are now established from one end of Europe to the other, it is always interesting to the learned to know, at least by name, the literary riches which other countries possess.

1. Tsut-T'un Tsian-Gang-Mou; Annals of the Chinese Empire. 8 vol. (Important Ms., although already known in part by the translations of the Jesuits.)
2. History of the dynasty Ming. 1 vol. (Known, but nevertheless very interesting.)
3. Geography of the Chinese Empire; containing a description of China, of Corea, of the country of Mandchou, of Mongolia,

- Songaria, East-Tourkestan, of Kokansor, and Tibet. 2 vols. With a large map in the Russian language. (Very important.)
4. History of the four first Khans of the House of Tchingis. 1 vol. (Important.)
 5. Su-Schou, or the four books (on morality.) 2 vols.
 6. History of Tibet and Tangout. 1 vol. (Of the highest importance.)
 7. Description of Tibet in its present state. 1 vol. (Of great importance.)
 8. Description of the Mongols two centuries before Jesus Christ. (Already known in the history of the Huns and the Guignes.)
 9. Description of the Mongols until the birth of Jesus Christ.
 10. Code of the Mongols.
 11. Description of Songaria and Little Boukaria 150 years before Jesus Christ. 1 vol. (Important.)
 12. Description of Songaria and Little Boukaria, and their present state. 1 vol. (Very important.)
 13. Description and Plan of Pekin.
 14. System of the Universe.
 15. Chinese Dictionary translated into Russian.

Contents of the Journal des Savans for December, 1824.

1. Mémoires de la Société Littéraire de Bombay; tom. 3^{me}; reviewed by M. le Baron Silvestre de Sacy.
2. Histoire des Mongols, depuis Tchingis-Kan jusqu'à Timour-lane; tom. 1^{er}; M. Abel-Rémusat.
3. Chefs-d'œuvre des Théâtres étrangers, Allemand, Anglais, Espagnol, Italien, &c.; M. Raynouard.
4. L'Italie avant la domination des Romains, par M. J. Micali, avec des observations de M. Raoul-Rochette; M. Daunou.
5. Collection des Lettres de Nicolas Poussin; M. Quatremère de Quincy.
6. Nouvelles Littéraires.

For January, 1825.

1. Considérations générales sur l'Analyse Organique et sur ses applications, par M. E. Chevreuil; reviewed by M. Abel-Rémusat.
2. Chefs-d'œuvre des Théâtres étrangers, Allemand, Anglais, Espagnol, Italien, &c. M. Raynouard.
3. Motenabbi, traduit par M. Joseph de Hammer.—Commentatio de Motenabbi ejusque carminibus, auctore Petro à Bohlen; M. Silvestre de Sacy.
4. Bhagavad-Ghita, sive almi Krishnæ et Arjunæ Colloquium, de rebus divinis Bharatæ episodium, etc.; M. Chézy.

5. Histoire de la Vie et des Ouvrages de Raphael, ornée d'un portrait, par M. Quatremère de Quincy; M. Raoul-Rochette.
6. Nouvelles Littéraires.

L'Italie avant la Domination des Romains; by M. J. Micali; a prize work, translated from the Italian, 2d edition; accompanied by an Atlas and a General Table of Contents, with Notes and Explanations, by M. Raoul-Rochette. 4 vol. 8vo. Paris. 1824.

Histoire des Mongols, depuis Tchingis-Kan jusqu'à Timourlane, with a map of Asia in the 13th century. Vol. 1st. in 2 parts. 8vo. Paris. 1824.

ΠΑΡΕΠΤΩΝ ΕΛΛΗΝΙΚΗΣ ΒΙΒΛΙΟΘΗΚΗΣ ΤΟΜΟΣ ΕΚΤΟΣ, &c. Vol. 6th. The appendices to the Greek library, published by M. Coray. This volume contains the political treatises of Plutarch, of which the principal are those entitled:—If old men are fit for Administration.—Precepts of Administration.—Of Monarchy, Democracy, and Oligarchy.—The editor has added a preliminary Discourse, a Dialogue on the Interests of Greece, and Notes. Paris. 8vo. 1824.

MENG-TSEU VEL MENCIVM inter Sinenses philosophos, ingenio, doctrina, nominisque claritate Confucio proximum; edidit, Latina interpret., ad interpret. Tartaricam utramq. recensita, instruxit, et perpetuo comment. e Sinicis deprompto illustravit Stanislaus Julien, (Societ. Asiaticæ et Comit. de L'ASTÉRIE impensis.) Pars prior. Lutet. Paris. 1824. 8vo. with 64 lithographic plates.

It is from continuing to assert and to print, that the Chinese is the most difficult of all languages, that the number of its letters is so immense, that the most learned among the Chinese, after passing their whole life in learning them, cannot obtain a knowledge of them all—it is by persevering in such errors as these, that they have become popular; and when the Missionaries were desirous of demonstrating the falsity of these assertions, their reports were taxed with partiality and exaggeration, which induced them to refer to the reports of some superficial travellers, who were unable to probe these matters, and whose knowledge was very confined. The reproaches alleged against the Chinese have very often been victoriously repelled by enlightened and respectable men. The evidence of these refutations is, however, not acknowledged; the same accusations are persisted in; and it is a very short time since, that an almost general prejudice, a sort of ridicule, was attached to the very name of the Chinese people!

We ought nevertheless to observe, that during the last ten years these prejudices have lost much of their influence, particu-

larly among well-informed men ; and we can attribute this improvement only to the creation of an oratory of the language and literature of the Chinese, at the Royal College of France : it is in this glorious institution that the study of this language, directed by the labors of a skilful professor, under a method altogether philosophical, has cleared itself, individually as it were, from those insurmountable difficulties with which it was before said to be incumbered !

Without discussing the advantages of this analytical method, which reduces all to the most simple expression, let us be permitted to cite a fact, which will set forth all its advantages, at the same time that it will demonstrate the magnitude of the error under which many persons still labor with regard to the Chinese language.

M. Stanislaus Julien (says M. Abel Rémusat, in his report on the labors of the Council of the Asiatic Society of Paris,) had scarcely followed for one twelvemonth the course of lectures at the Royal College, when he offered to that council his translation of Mencius, a work destined at the same time to serve as a subject of study to beginners, and to give a just idea of the precise, profound, and epigrammatic style of the author. To attain this double object, M. Julien has not limited himself to a consultation of the heavy and incorrect translation of Father Noel, nor even the two *Mandchou* versions. He has compared all the editions that he was able to procure at Paris, and he has read the whole of the notes and glossaries which they contain ; he has also added to the work the labors of fourteen Chinese commentators, amongst which there are some who have quoted the opinions of twenty or thirty authors more ancient than themselves.

We can add nothing farther to such an eulogy, unless it be, that the work of M. Julien was received favorably by the council of the Asiatic Society of Paris. To render this work still more serviceable, the author was desirous of adding to it the Chinese text, and the Count de Lasteyrie then offered to have that text lithographed at his own expense ; and this laudable resolution has excited the thanks of all persons interested in the progress of the study of Asiatic languages ; for amongst the chief obstacles that have hitherto been opposed to the advancement of this kind of knowledge, must be considered the scarcity of books, and the difficulty of procuring texts to study.

Almost all the Chinese classical books of the first order are known in Europe, either by extracts or by versions more or less faithful. The *SSe-chou*, which forms the second class of classical books, have also been all translated. *Mencius*, among others, has been put into Latin by *Father Noel* ; but this translation, or more properly this verbose paraphrase, does not convey even an imperfect idea of the author which it ought to have reproduced, and

whose style, on the contrary, is remarkably simple and concise. We will here give an example, by comparing the translation of M. Julien with that of Father Noel :

Ouang tsai ling yeou
 Rege stante-in spiritus septo
Yeou lou yeou fo,
 Cervæ, cervi quiete recumbabant
Yeou lou tcho tcho
 Cervæ cervi pinguedine-nitebant
Pe niao ho ho
 Candidæ aves pennis-splendebant.

The following is the translation of Father Noel :—"Toto opere sic celerrime confecto, postea princeps Wen wam (Ouang) in septo, quod spirituale etiam vocatum fuit, circumquaque ad turritam speculam sito, sæpius animi relaxandi causâ exspatiabatur; et modo cervos cicures placide et absque ullo metu quiescentes, formosæque pinguedine spectabiles; modo volitantes ciconias, miro plumarum candore collucentes, non sine magna animi sui voluptate aspiciebat."

It will be admitted, that a phrase like that which we have just quoted, is calculated to convey an unfavorable idea of the Chinese author, rather than to judge and appreciate him according to his merit; and *Mencius* is, without doubt, the most capable of all the Chinese philosophers to please European readers: his style is at once simple and elevated, concise and elegant; the form of dialogue, which he has adopted in his philosophical conversations, throws over his work a variety which pleases the more, because we are less accustomed to meet with it, even among the best Chinese authors. His philosophy is perhaps not so grave and austere as that of Confucius, which alone makes it more calculated to please. He possesses the admirable address of managing the weapons of ridicule and irony, often more terrible than the indignation of the most bitter criticism. In a word, he appears to have more contempt than horror for vice. His mode of argument is singular: he feigns, for the most part of the time, to be ignorant, and to seek to enlighten himself by the intelligence of those with whom he converses; they speak, and he contests not; but in granting their principles he proceeds gradually to destroy them, by persuading his adversaries themselves to acknowledge their falsity, or he draws from their arguments absurd consequences, which reduces them to silence: his replies are full of vivacity and energy; he does not court the princes and ministers of his time, who often feign to consult him, for no other purpose than that of having an opportunity to apologize for their conduct.

The king of Wei, one of those petty princes whose dissensions desolated China at that epoch, explained with complacency to

Meng-tseu, the cate which he took to render his people happy, and signified to him his astonishment at perceiving his little state neither more flourishing nor more peopled than those of his neighbors. 'Prince,' rejoined the philosopher, 'you love war, permit me to draw from it a comparison. Two armies are in sight, the charge is sounded, the combat begins, one of the parties is vanquished, half the soldiers fly to the distance of a hundred paces, and the other half to the distance of fifty: is it consistent for these latter to ridicule the former, who fled further than they?' 'No,' replied the king; 'for, having stopped at the distance of fifty paces, they have not the less taken flight; the same ignominy attends them both.' 'Prince,' resumed then eagerly *Meng-tseu*, 'cease to boast of the cares which you take over and above your neighbors; you have all incurred the same reproach, and neither of you has a right to complain of the others.' 'Do you find,' said he afterwards to the same prince, 'that there is any difference in killing a man with a stick, or with a sword?' 'No,' replied the king.—'Is there any,' continued *Meng-tseu*, 'between one who kills with a sword or by an inhuman administration?' 'No,' replied again the king. 'Well,' rejoined the philosopher, 'your kitchens overflow with viands, your studs are full of horses, and your subjects, with faces wan and lank, are overwhelmed with misery, and are found dead with hunger in the fields, and in the wilderness! Is not this raising animals to devour men? and what difference is there, if they perish by the sword, or by the hardness of your heart? If we hate those furious animals which tear and devour one another, how much more ought we to detest a prince, who ought, by his clemency and bounty, to show himself the father of his people, but who fears not to raise animals, to give his people to them to be devoured? What father of a people is he, who treats so cruelly his children, and who has less care for them than for the beasts which he nourishes?'

The work of M. S. Julien unites the double merit, of making known to Europe this work of the first of the Chinese philosophers after Confucius, at the same time that he presents to students, to whom it is particularly destined, the inestimable advantage of a text, on the correctness of which no doubt can be raised, since it is faithfully copied from one of the best Chinese editions of the work. This text is accompanied by a literal translation, performed with such precision, that the author has constantly rendered a Chinese by a Latin word, or by several words united by a hyphen, without changing in any manner the construction. Finally it may be said, that M. Julien has omitted nothing in his work to afford students the means of perfecting themselves rapidly in the intelligence and in the works of Confucius. It remains not for us to praise a work, which does as much honor to the erudition as to the patience of M. Julien: learned men alone are competent to

judge of the merit of so important a work ; they alone can appreciate the immensity of the time which M. Julien must have devoted to this laborious task ; and since the Asiatic Society of Paris, upon a report which has been made to it by a commission, composed of judges as impartial as they are enlightened, has ordered this work to be printed under its auspices, and at its own expense,—we are disposed to believe that M. Julien will gather, in the testimony of esteem, and in the praises of all erudite men, the reward so justly due to his meritorious labors.

On the Conformity of the Western Arabic, or that of Barbary, with the Oriental Arabic, or that of Syria; by James Grey Jackson, with a lithographic plate. Paris. 1824. 8vo.

Such is the title of a dissertation which attempts to prove that the difference, which the learned in Europe have hitherto thought to exist between the Arabic of Barbary and that of Syria, does not exist. The opinion of Mr. Jackson is that these two dialects perfectly resemble each other; and to enable the reader to judge of the identity of these two idioms, he has lithographed a *fac-simile* of two Arabic letters, 'one from the Emperor of Morocco to the foreign merchants of Santa Cruz, South Barbary (Agadeer), and the other by a brother of that Prince, to a Jew, who served him as agent at Morocco. The Baron de Sacy, in a letter inserted in the Asiatic Journal of Paris, Sept. 1824, observes that the two letters cited by Mr. Jackson do not *incontestably* prove the assertion of the latter. Without doubt, says the Baron, the Arabic of Morocco is the same language with that of Egypt and Syria, *as written in books*; and although some differences are perceived in them, yet they do not alter the language fundamentally: in missive letters it is not exactly so; the grammatical forms are somewhat different from the Arabic of Morocco; there are also words employed in the West, of foreign origin, which are not understood in the East, and *vice versa*: but it is particularly in the ordinary *language of conversation* that this difference is more considerable; to convince ourselves of this difference, the learned Baron recommends a reference to the *Grammatica Linguae Mauro-Arabicae* of M. de Dombay. Vienna. 1800.

Mr. Jackson terminates his notice by a replication, addressed to the Editor of the Asiatic Journal at Paris, in answer to the observations of the Baron de Sacy, in which, without contesting the opinion of that celebrated Orientalist, nor that of M. de

¹ These two letters form a complete lesson on the art of deciphering Arabic Manuscripts, as the writer of this article is informed by a celebrated Orientalist at Paris.

Dombay, he attempts to prove that the *Arabic language of conversation* in the West resembles also that in the East, and that he who understands the one will find no difficulty whatever in comprehending the other; to attain this object, Mr. Jackson quotes an extract of a letter from M. Labarraque, a French merchant at Havre, who had resided many years at Mogodore, and speaks Arabic perfectly well. The result of several conversations which he had with a ship's company, arrived at that time at Havre from India, composed of Bengalese, for the most part of Musselman origin, of Musselmen of Syria, and other Asiatics, was, that he experienced no more difficulty in understanding the language of these strangers, than these strangers had in understanding him; a fact which appears to prove that the Oriental and Occidental Arabic are the same language. But it is not an incontrovertible proof that there exists no difference, in conversation, between these two languages: people of either of these distant countries, particularly when they belong to commerce or navigation, are perfectly intelligible to each other; and when this is not the case, the difficulty may be overcome by a little perseverance. It is unquestionable that there exists a difference in these two dialects as expressed in missive letters, which is indeed proved by Mr. Jackson's Observations (p. 5 and 6.); and we think the similitude of these languages must be known to many travellers and Orientalists; moreover, it were impossible that the Arabic language, which is spoken over such a vast space of our globe, should not experience those variations of dialect which are observable even in different provinces of the same country.

France.—January, 1825.

Mémoires sur la Grèce, pour servir à l'histoire de la guerre de l'Indépendance, accompagnés de plans topographiques, par Maxime Raybaud, ancien officier supérieur au corps des Philhellènes. 2 vols. 8vo. Paris. 1825.

This important work, so anxiously expected by all the friends of the cause of the Helenists, is written by M. Raybaud, who passed from the ranks of the French army to the flag of Greece, under which he has merited honorable distinctions. His book is conscientiously written, and without prejudice even for the Greeks, and will throw much light on events, of which we have hitherto had but confused notions. M. Raybaud has seen what he relates; he relates to instruct; and he aims to be correct. We will, for the present, only call the attention of the public to these valuable

documents. These Memoirs are preceded by an introduction, containing a summary of the history of Greece, from the period of the establishment of the domination of the Roman power to the present day; it is terminated by a memoir, on the insurrection of *Moldavia* and *Wallachia*, which abounds in curious facts for the most part unknown.

Histoire de la Domination des Arabes et des Maures en Espagne et en Portugal, depuis l'invasion de ces peuples jusqu'à leur expulsion définitive rédigée sur l'histoire traduite de l'Arabe en Espagnol de M. Joseph Conde, bibliothécaire de l'Escorial, &c.; par M. de Marès. 3 vols. 8vo. Paris. 1825.

This work is among the best of the present age. To accomplish properly his enterprise, the learned Antonio Conde has spared neither pains nor labor; accordingly all the Arabic Mss. at the public library at Madrid, and at that of the Escorial, have been successively the object of his researches. He has been desirous to enable us to read the history of the Arabs in Spain such as they themselves have left it on record, in the numerous memoirs found in those libraries; and confining himself to their testimonies, and to their combination of chronological order, he has formed a simple narrative of events, such as they have been reported by the *original writers*, &c. Thus, it appears that the search after historical truth, by reference to original works, is not confined to England, France, and Germany; but is extended even to Spain, which in many other respects is so notoriously backward!

Opinions littéraires, philosophiques, et industrielles, with the following epigraph, "The golden age, which blind tradition has placed in the past, is now before us." 1 vol. 8vo. 5 fr.—The authors promise quickly another volume.

Notice sur la Vie de Saladin, Sultan of Egypt and Syria, by M. Reinaud, of the cabinet of Mss. of the King's library. This valuable work, which has been written with much care and precision, appears to be founded in the best sources.

Cours Pratique et Théorique d'Arithmétique, according to the principles of *Pestalozzi*, with modifications containing exercises of calculation by memory, for all ages: A great number of applications and theoretical questions in the several departments of arithmetic; a table of the comparison or relative value of monies; a theory of logarithms, &c. &c. a work equally useful to heads of seminaries as to mothers of families, &c. by H. L. D. Rivail, disciple

of Pestalozzi. A work approved of for H. R. H. the Duc de Bordeaux. Paris. 2 vol. 8vo. price 6 fr.

Canova. A pamphlet, rather short indeed, but extremely interesting, has just been published. It is intitled, *Entretiens de Napoleon avec Canova*. This is not Bonaparte confined at St. Helena speaking with his secretaries, generals, and doctors; but the dominator of continental Europe, in the plenitude of power, who converses familiarly with the first artist of our age. These remarkable conversations took place at Paris, in the last months of 1809 and the first of 1810, when Canova accepted the invitation of Napoleon, who invited him to go to him, to engage him and to ask his advice on the state of the fine arts in France and in Italy.

Canova refused the brilliant offers made to him by the Emperor to establish himself at Paris, and, being unwilling to abandon his country, he had moreover the courage to discover truths, which; were it not for him, would have remained unknown; he frankly told Napoleon that he disapproved of his conduct to the pope, whom he regarded as his benefactor, undertook the defence of religion, and obtained in favor of the arts and of his country some dispositions, as advantageous as circumstances permitted him to hope for. In reminding Bonaparte that the latter was of Florentine origin, he skilfully availed himself of this circumstance to recommend to him the academies of Florence and of St. Luke at Paris. Interrogated on the Saloon and on the other works of architecture which were building at Paris, Canova passed merited eulogies on the great French artists, and on their monuments. Have you seen the Brusen column? inquired Bonaparte.—It appears to me very handsome, Sire.—Those eagles at the angles do not please me.—The same ornament however is also perceived on Trajan's column, of which this is an imitation. There is nothing more interesting than the recommendation of Canova in favor of Venice, his native town. These conversations, which have been extracted and translated from Canova's manuscript memorandums, contain numerous remarks, as curious as they are learned, on the state of the fine arts in Italy, and particularly at Rome. After having perused this short but interesting pamphlet, one is convinced that if Canova was the greatest sculptor of the age, he was also a man firmly attached to religion, to glory, and to the prosperity of his country.

Angelsaksisk Sproglaere tilligemed en kort Læsebog: Anglo-Saxon grammar, with a choice of pieces in that language, by R. K. Rask. 240 pages, 8vo. Stockholm. 1817. Wiborg.

Although the English are more interested than other people in the knowledge of the language of their ancestors, and have public colleges for that language, they have not yet many good

works to study the Anglo-Saxon by. *Hickes*, in the first volume of his *Theaurus Linguarum Veterum Septentrionalium*, has given a grammar of this idiom. *Edward Lye* has given another, at the end of his *Dictionarium Saxonico et Gothico-Latinum*. *M. Rask* says of this last, that it is written without grammatical knowledge, and that, with the materials prepared by *Hickes*, it is astonishing how so bad a dictionary could have been composed. *M. Rask* has availed himself of his knowledge of *Icelandish*, with which the Anglo-Saxon has some resemblance, as it has with the Teutonic; we may indeed consider the Anglo-Saxon as the intermediate dialect between these two idioms. *M. Rask* gives an explanation of the plan which he has adopted, followed by the Anglo-Saxon alphabet, with the writing and the abbreviations of words. The orthography of the Anglo-Saxon is very uncertain; neither *Hickes* nor *Lye* have fixed it. *M. Rask* has conformed to the spirit of this idiom, and of the languages which form an affinity with the Anglo-Saxon. In the syntax the Anglo-Saxon resembles rather the German, than the *Icelandish*, which may proceed, in some measure, from the circumstance of their having translated much from the Latin, and that the monks had given that direction to the language of the people. In the poetry, which is the subject of the 5th chapter of *M. Rask's Grammar*, it appears that the Anglo-Saxons hardly confined themselves to rhyme as the ancients did; but, following the example of the Icelanders, they confined themselves much to alliteration or the repetition of the same letters. This alliteration has been the taste of various people. The Finns use it still. The Anglo-Saxons also made use of rhyme in their popular poetry. This chapter is among the most interesting of the work. After having treated of the dialects, the author gives extracts from Anglo-Saxon writers, such as the translation of *Boetius* by king *Alfred*; meditations on Holy Writ, by the *Abbé Alfrik*; the declaration of *Queen Edgife* in 960.; the code of *Canute the Great*; the first canto of the poem of the *Skioldunguens*; and finally the note which an Anglo-Saxon wrote in the celebrated *Codex aureus*, which is in the Royal library at Stockholm.

Religion der Karthager. Religion of the Carthaginians, by the Bishop *Frid. Münter*: 2nd edition, 171 pp. 4to, with 2 plates. Copenhagen. 1821.

A general exposition of the Carthaginian religion, mixture of the worship of the stars and of fire among the Phenicians, of fetichism and idolatry of other people, complete the two first chapters of this work. In the 3d, the author examines the worship of *Baal* or *Molech*; he collects several data to show the probability of the conjecture on the ancient discovery of America by the Phenicians; it appears to him that a worship similar to that

of *Moloch*, existed in America. The 4th chap. treats of the human sacrifices practised at Carthage; and the 5th of *Melkarth* or the Phenician Hercules. This god was considered the inventor of the purple dye, and the author thinks, that *Melkarth* was the name of some Tyrian, who had distinguished himself by commerce and navigation. In the *Danish Literary Gazette*, 1822. No. 19, however, it is contested that *Melkarth* was not a divinity of the people of Sidon, founders of Tyre; from which it would result, that his worship is more ancient than the city of Tyre. The 6th chap. treats of Astarte, symbol of the fruitful principle of nature. Young girls offered their virginity to this goddess, a custom which prevailed at Babylon, in Phenicia, and in Cyprus, &c. The 7th chapter treats of the Cabires and of Esmun, the Punic Esculapius, whose temple occupied the highest ground of Carthage, as well as of Carthaginia in Spain, which had been built on the model of that of the metropolis. The remaining chapters treat of the Carthaginian demi-gods and natural divinities; after which the author discusses the introduction of the worship of Ceres and Proserpine into that republic. The 12th chapter treats of heroes. The 13th and following chapters treat of the oracles and other objects relative to worship: the author observes that the Carthaginians had, respecting the place or habitation of the souls of the happy, opinions quite different from those of the Greeks, and that the opinion on the isles of the happy in a remote ocean, and on a subterraneous Elysium, was unknown to them. The 17th chapter treats of the hospitality of the Carthaginians: perhaps M. Münter here gives too much honor to the Punic people, who from commercial jealousy detested strangers, and were equally detested by them. After talking of funerals M. Münter treats of the priesthood: an hereditary priestly tribe appears to have been incompatible with the aristocracy, or more properly with the oligarchy, of Carthage. Some facts however contradict the opinion of the author. The 20th chapter treats of Punic festivals, and the last chapter attempts to prove the influence of religion on the Carthaginian people, the influence of commerce also, and navigation. In the plates accompanying the work, the author has united the figures of the Carthaginian monuments respecting worship. The number above quoted of the *Danish Gazette* contains good critical observations on the above work.

Histoire des Croisades. By M. Michaud of the French Academy, 8 vols. 8vo. New Edition. Paris. Michaud Junr.

The various editions of this History of the Crusades, so favorably received by the public, are exhausted; and M. Michaud has been laboring two years to render his work still more acceptable to its readers. The laudable desire to justify all the historical

facts which he records, has conducted M. Michaud to an immense enterprise, which has only been sketched in the last edition. In the previous editions the bibliographical notices were confined to the principal Greek historians; in this the most remarkable, Anne Comnène, Nicétas will be carefully translated, and others will be analysed; thus there will be no farther occasion to refer to the Byzantine, to verify the Greek reports respecting the Crusades. The Oriental chronicles come next under consideration, and herein it is that this new edition has received important additions: M. Reinard, charged with the translation of the Arabian authors, has selected a choice among the various materials which he had collected; he has set apart the original narratives, those that were most complete and nearest to the events recorded; and he has pruned the rest: after which he has disposed the whole in chronological order, beginning with the most ancient author, and so following and distinguishing what belonged to each writer. The Turkish histories hardly commenced until the foundation of the Ottoman empire, when the Christian colonies of the East no longer existed, so that there is nothing to be found in them respecting the Crusades, properly so called. Nevertheless, it has appeared interesting to M. Michaud to make known what the Turks relate of certain events, which, by their nature, relate to the Holy Wars, or which particularly interest us. Such as the battle of Varna, under Bajazet II; the capture of Constantinople under Mahomet II; the adventures of Gem, called by the European historians Zizime. This work has been consigned to M. Garcin di Tassy. M. Michaud has thought proper to add to the Arabian and Turkish writers, some extracts from Armenian authors, with which M. Cirbied, Armenian Professor at the *Paris Ecole Royale et Spéciale des Langues Orientales vivantes*, has furnished him.

The two first volumes of the work were announced for January, 1825: the others will appear, two volumes at a time, every three months.

IN MR. VALPY'S PRESS.

An Essay on Dr. Young's and M. Champollion's Phonetic System of Hieroglyphics; with some additional discoveries; by which it may be applied to decypher the name of the ancient kings of Egypt and Ethiopia. By HENRY SALT, Esq. F.R.S. His Britannic Majesty's Consul-General in Egypt, &c.

Schrevelius' Greek Lexicon, translated into English. In this edition the Latin significations, &c. have been rendered into English, the quantities carefully marked, the numerous errors corrected, and about 3000 new words added. It will now form a valuable Greek and English Lexicon for Schools.

Platonis Opera Omnia, recensuit et commentariis criticis, scholiisque illustravit Immanuel Bekkerus. Accedunt Virorum Doctorum—Heindorf, Wyttienbach, Ast, Buttman, Gottlieb, Findeisen, Routh, Stalbaum, Nitzsch, Heusde, Fischer, Forster, Lange, Boeckh, Stutzmann, Nurnberger, Muller, F. A. Wolf, Aliorumque Adnotationes textui subjectæ; Versio Latina; Tiedemann Argumenta Dialogorum, et Timæi Lexicon Vorum Platoniarum. 10 vols. 8vo.

Aristophanes, with an intire new text, and Greek Scholia, revised by Prof. Bekker, of Berlin. The Annotations of Beek, Brunck, Hermann, Elmsley, Burney, Kuster, Porson, Dobree, Reisig, Schutz, Bentley, Conz, and others, will be added.

PREPARING FOR THE PRESS.

The Rev. Dr. WAIT, of St. John's College, Cambridge, has undertaken to translate two or three volumes of the Arabian Nights' Entertainments, from the Arabic Mss. in the Public Library at Cambridge, where there are above a thousand Tales yet unpublished.

Mr. Moss is engaged in editing a new edition of *Lucretius*; in which it will be his endeavor to restore the text of the poet, which has been so greatly mutilated by transcribers, in the various Mss. which have been handed down to us, and so much changed by the conjectural *emendations* of modern editors.—The Veronese edition of 1486, which, notwithstanding the errors with which it abounds, contains some very excellent readings, of which no subsequent editor has fully availed himself, will constitute the basis of the present.—Mr. M. intends to collate every edition that has ever been published, and to insert the various readings of each, together with those of several Mss. to which he has access, after the text; in the first volume. The second will contain, besides some inedited notes, a selection of those of the various annotators on this author, and some of Mr. M.'s own. At the end of this volume will be given a very copious index.

Mr. Moss has nearly ready for the press a *Lexicon Aristotelicum Græco-Anglicum*; in which he has given a full explanation of the various senses in which words are employed by Aristotle, in his treatise on *Ethics*, illustrated with occasional parallel passages from the Greek poets and historians, elucidatory of the various meanings implied under the same word. The whole will be comprised in one volume, 8vo.—Such a work has long been a very great desideratum in literature, and from the want

of such assistance, as a work of this kind would afford, many students have been debarred from the gratification and instruction which would result from the perusal of so exquisite a piece of composition; in which simplicity of style, perspicuity of diction, and profundity of science have been so harmoniously blended together.

A Catalogue Raisonné of the Collection of an Amateur; by Jos. W. Moss; in one thick 8vo. volume.—Mr. M. intends giving in this work not only a bibliographical detail of the rarity, value, and such other particulars as appertain to the department of bibliography, but also a critical account of the merits, style, &c., and an analysis of the contents of the various bibliographical, biographical, critical, historical, poetical, and other works in the Greek, Latin, French, Italian, Spanish, Portuguese, German, Dutch, Oriental, and English languages comprised in this collection, with occasional biographical notices, anecdotes, &c.

Travels in Greece, accompanied with critical and archæological researches; and illustrated by maps and numerous engravings of ancient monuments recently discovered. By Dr. P. O. BRÖNSTED.

It may possibly be known to many who interest themselves in the history, arts, and present condition of Greece, that a society of artists and travellers, of whom the author had the honor to be one, undertook and executed a series of journeys in European and Asiatic Greece; in the course of which they discovered, chiefly by means of excavations, several monuments of Greek art of the highest interest, as well as many other remains very important to Grecian archæology, and to the elucidation of the manners and institutions of this illustrious people.

The work now announced is intended to render an account of the travels which produced these results, and to place them among other undertakings of the present age for the increase or improvement of our knowledge of ancient and modern Greece.

In a work of this nature, publication by numbers appears to be most convenient for the purchaser, for the author, and for the artists engaged in the undertaking. Its completion will require about eighteen months. The subscription is opened for *eight numbers*, the last of which will be concluded by a critical review of all the travels, or rather of all the scientific inquiries undertaken in Greece from Pausanias to the present time.

The work will be handsomely printed in royal 4to. price 2*l.* 10*s.* each Part—and fifty copies on imperial 4to. with first impressions of the Plates, at 4*l.* 4*s.* each.

TO CORRESPONDENTS.

We shall readily insert Mr. H. L.'s Notes on the *Vespa*.—
We shall also be glad of a List of the Phrases from Livy, with their references.

Importance of the Greek and Latin Languages in our next.

Anglo-Saxon Church has been duly received.

Notice of *Peintures Antiques, &c.* came too late for our present No.

Notice of *Fasti Hellenici* in our next.

Cambridge Tripeses for 1825 also in our next.

Mr. S. W.'s articles are all destined for our future No.

Dr. W.'s articles are accepted.

We have received several [copies of Latin verses, some of which we may present to our readers.

“*The communication between the Lord Chauncellour and Judge Hales,*” which Mr. Dibdin seems to bring forward as a tract not known, may be found in Fox's Book of Martyrs, anno 1555, February, p. 1392, edit. 1596.

END OF NO. LXI.

THE
CLASSICAL JOURNAL;

Nº. LXII.

JUNE, 1825.

OBSERVATIONS ON

The PHÆDO of PLATO; by the REV. JOHN SEAGER, B. A. Rector of Welch Bicknor.

THIS is the dialogue so celebrated in all ages as the master-piece of human reason exerted in proving the immortality of the soul. "*Plato, thou reason'st well,*" says Cato, as prompted by Addison: but Plato's famous reasoning on the subject is so little cogent, not to say so sophistical, that, in opposition to its effects on Cicero's¹ disputant, the presence of the book might perhaps be expected to produce more incredulity in an intelligent reader than its absence. "*So unmoveable is that truth delivered by the Spirit of Truth, that though the light of Nature gave some obscure glimmering, some uncertain hopes, of a future state; yet human reason could attain to no clearness, no certainty about it; but that it was JESUS CHRIST alone who had brought life and immortality to light through the Gospel.*"²

The first argument, which is intended to show that the soul must live after death, is drawn from analogy. We see, says

¹ Nescio quomodo, dum lego assentior: cum posui librum, et mecum ipse de immortalitate animorum cœpi cogitare, assensio omnis illa elabatur. Tusc. Disp. l. i, c. 11.

² Locke, Letter to the Bishop of Worcester.

Socrates, (or rather Plato,) that every thing which has an opposite is produced from that opposite. Whatever becomes GREATER, for instance, becomes so from LESS, which it must have been before it became greater; and *vice versa*. So, *weaker* is produced from *stronger*; *swifter* from *slower*; *worse* from *better*; *more just* from *more unjust*. In the same manner *life*, having an opposite, *death*, must be produced from that opposite.

Now it is evident that no proof from analogy can be established on these instances: for the relative terms employed in them signify nothing but mere considerations of the mind; nothing that has a positive and substantial existence. And even instances more analogous would little avail, unless the law of alternation of opposites could be shown to be universal, and the series of alternations to be endless. Supposing too that in the material world there is a constant circle of decomposition and reproduction, yet the reproduction is not identical. When a vegetable dies, the very same vegetable is not reproduced. It does not follow, therefore, even if we could argue on analogy from matter to spirit, that the soul must revive after death. And as to the observation, that were there not a continual alternation, all things would at last be reduced to one state; it may be answered, that even were the necessity of an eternal reciprocation of life and death allowed, still there might be no necessity that it should continue in the same identical persons. But we know, in fact, that one of those two opposites will at last be destroyed: which is sufficient to invalidate the observation.

The second argument, which goes to prove that the soul existed in some other state before its union with the body, is built on the doctrine that learning is merely reminiscence. There is no part of knowledge, says Plato, of which a satisfactory account may not, by questions properly proposed, be elicited from one who, having never acquired that knowledge in this life, must, of course, have acquired it in a former one.¹ Moreover, all the objects of our senses immediately suggest to the mind, and bring to its recollection, those specific essences, to which we refer them. And as our senses have been in action from our

¹ See a specimen of this recollection by interrogation at the end of these Observations, p. 213. This opinion of Plato is alluded to by Boethius in those verses, Quod si Platonis musa personat verum; Quod quisque DISCIT, immemor RECORDATUR: which were egregiously misunderstood by Dr. Johnson, when he translated them (Rambler, No. 95.) "Truth in Platonick ornaments bedeck'd, Inforced we love, unheeding recollect."

very birth, we must have possessed *before* our birth an acquaintance with those specific essences or forms, the recollection of which, as of things previously known, is produced by the operation of our senses.

But in the first case, the interrogations are in reality the means of introducing *new* knowledge into the mind; not of awakening what lay dormant in it. By them its attention is directed to objects, which it had before considered either not at all, or not in the same manner: and at every step of the process some ideas are presented, of which the agreement or disagreement is perceived by intuition, as soon as they are contemplated; until at last a certainty of some truth, before unknown, is effected.

The second case supposes *Universals* to be, not mere words, employed as signs, for framing propositions, and carrying on the process of reasoning in general speculations, as some of the most intelligent philosophers have held them to be; nor general ideas formed in the mind by abstraction from particular ones, as the Conceptualists imagine; but real, substantial, eternal beings, existencies altogether independent of the mind; a supposition too absurd for serious confutation. Besides it is not true that Universals are suggested from the very first exercise of the senses.

By the third argument it is merely shown, that the soul is not a kind of harmony resulting from a suitable condition of the body, and therefore depending on it for its existence.

In answer to the fourth argument, that the soul, more resembling those divine, immortal, intellectual, simple, indissolvable, invariable entities, the specific⁴ essences (i. e. Universals) will probably long survive the body; which, although it bears a greater affinity to the human, mortal, sensible, multiform, dissoluble, and variable classes of beings partaking of those essences, yet subsists for a considerable time after death—it is allowed by Cebes that the soul may possibly outlive many bodies: but (he remarks) as a weaver, who has outworn a number of vestments which he has woven for himself, will perish before the one he has on at his death; so the soul, after outlasting several bodies, may at length animate one which shall endure longer than itself. Next and last, therefore, comes the main argument, the finishing stroke, which silences this and all other objections, and defeats all opposition.—No specific essence, either in its separate independent existence, or in its union with a particular of any genus, can admit a contrary essence; but will either fly and retreat from it, or, if there be no escape, will perish on its arrival. Moreover, those specific essences which bring with them other

specific essences, their inseparable attendants, cannot receive the opposites of the latter accompanying essences; but if they cannot be avoided, will perish on their arrival. The triad, or number *three*, for instance, bringing with it invariably the essence *oddness*, will never admit the opposite essence *evenness*. Now the soul brings with it *life*: it cannot, therefore, admit life's opposite, *death*. But what admits not death, is immortal; and what is immortal, is imperishable. The soul, therefore, on the approach of death, will not perish, but escape from it.

The amount of this reasoning may, perhaps, according to the principles of a sounder philosophy, be thus stated:—Opposite universals can never be predicated of each other, or of the same thing at the same time. *Whiteness* can never be called *blackness*; nor an *odd* number be called *even*: therefore a living soul, or a soul bringing life to the body, cannot be called dead. Again, for the word *Life* let us substitute the word *Existence*: for immortality supposes eternal existence. Now the soul no more necessarily brings existence with it, or is necessarily united with existence, than any other thing which exists; and may therefore, as well as any thing else, be supposed to admit of the opposite, Non-existence; i. e. to perish. But should the argument be thought by any one to contain something less verbal and unsubstantial, still I think it must be allowed that it takes for granted the very point to be proved—That the soul is inseparably united with life; i. e. that it is immortal. Could this be first proved, the present argument would be needless: and without such a previous proof it is good for nothing. And waving all other objections, the conclusion, that the soul must be immortal because it brings life with it, involves the absurd supposition that the soul is an uncreated and independent being: otherwise, it could not be denied that its Creator, who bestowed its existence, might limit the duration of it.

This is all that the reason of one of the greatest heathen philosophers has advanced to prove a truth, of which, by means of revelation, even the most ignorant are now assured. But Plato may well be excused for not making out what "*neither was nor could be made out by natural reason*:"¹ and although the dialogue is defective in this point, it possesses however great charms; not so great indeed as some other dialogues of Plato, but sufficient to make even repeated perusals of it very interesting and delightful.

¹ Locke, Letter to the Bishop of Worcester.

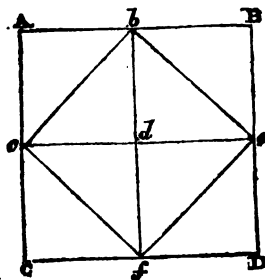
The passage from the Meno of Plato (referred to in p. 210), in which Socrates interrogates a slave of the sophist Meno, for the purpose of showing the latter, that all learning, or apparent acquisition of knowledge, is merely reminiscence.

SOCRATES. Tell me, Slave, do you know what a square is? that it is like this? SLAVE. I do. SOC. A square then has all these lines, being four in number, equal? SL. It has. SOC. Has it not these also equal, which pass through the middle? SL. Yes. SOC. Now such a figure may be either larger or smaller? SL. Certainly. SOC. If then this side were two feet long, and this other also two feet long, how many feet would the whole square contain? Consider it in this way: If the figure were of two feet on this side, and of one only on this other, would it not then contain just two feet? SL. It would. SOC. But since it is of two feet on this side as well as on the other, is it not of twice two? SL. It is. SOC. It contains twice two feet then? SL. Yes. SOC. Now how many are the twice two feet? reckon, and tell me. SL. Four, O Socrates. SOC. Well then, there might be another square, such as I now mark out, double of the first, and having all its lines equal, as this has? SL. Yes. SOC. And how many feet will it contain? SL. Eight. SOC. Now then try whether you can tell me how long each of its sides must be. The line of this first square is two feet long; how long then must the line of the double square be? SL. The line, Socrates, must plainly be double. SOC. Do you observe, Meno, that I teach him none of these things; but merely ask him questions about them? And now he thinks he knows what line will make a square of eight feet. Is not it so? MENO. It is. SOC. And does he know? ME. No, certainly. SOC. But he thinks a line double of that of the other figure will make it? ME. Yes. SOC. Now then mark him remembering gradually, just as recollection always takes place.—Tell me, Slave; do you say that from the double line the double space will be formed? The figure I mean is not to be long on this side, and short on the other, but equal on every side, like the other figure: and a figure double of the other is one of eight feet. See now whether you still think it may be made from the double line. SL. I do. SOC. This line then is made double of this other, if we add from this end of the other another line just as long? SL. Certainly. SOC. From this line, therefore, you say the space of eight square feet will be formed; if four lines of the same length as this be drawn. SL. Yes,

Soc. Let us then draw from it four lines equal to it.—Is not this the figure which you say must contain eight square feet? SL. Yes. Soc. Now are there not in this figure these four spaces, each of which is equal to the figure of four square feet? SL. There are. Soc. How large is it therefore? is it not four times as large? SL. It is, certainly. Soc. And is a space four times as large as the other double of it? SL. No, indeed. Soc. But how much larger? SL. Quadruple. Soc. So that from the double line a figure is made, not double, but quadruple. SL. It is so. Soc. For four times four are sixteen; are they not? SL. Yes. Soc. But from what line is the space of eight square feet made? from this line have we not got a figure four times as large as the other of four feet? SL. We have. Soc. But from the half of this line this fourth part of the figure of eight square feet? SL. Yes. Soc. Well: is not the figure of eight feet double of this, and half of this? SL. Undoubtedly. Soc. Will it not then be formed by a line longer than one of this length, and shorter than one of this? SL. It seems to me so. Soc. Right: for whatever seems to you, that answer. And tell me; is not this line two feet long, and this four? SL. Yes. Soc. And the line of the figure of eight square feet must be longer than this line of two feet, and shorter than this of four? SL. It must. Soc. Try now to tell me how long it must be. SL. Three feet. Soc. If it be a line of three feet then, we will add to this line half its length, and it will be three feet long: for these are two feet, and this is one: and from this point in the same manner; these are two feet, and this is one: and so the figure you speak of is made. SL. It is. Soc. Now if it has three feet on this side, and three feet on this, the whole figure contains thrice three square feet? SL. So it appears. Soc. And how many feet are thrice three? SL. Nine. Soc. But how many feet was the figure double of the other to contain? SL. Eight. Soc. Neither from the line of three feet, therefore, is the space of eight square feet formed. SL. It is not, indeed. Soc. Try then to tell us correctly from what line it may be made: and if you do not like calculating, mark out of what length it must be. SL. Really, Socrates, I cannot at all tell.

Soc. Tell me: is not this figure, which we have here, that of four square feet? do you perceive? SL. I do. Soc. And we might add to that figure this other equal to it? SL. Yes. Soc. And this third equal to each of these others? SL. Yes. Soc. And to fill up the whole figure, we might add this one in the corner? SL. Certainly. Soc. Would not these then be four equal spaces? SL. Yes. Soc. Now how much larger is this

whole figure than this one? SL. Four times. Soc. But we wanted it twice as large: do not you remember? SL. Yes, very well. Soc. Now here is a line, do you observe, passing from one of these angles to another, which cuts in two each of these spaces. SL. Yes. Soc. These therefore are four equal lines enclosing this space? SL. They are. Soc. Consider now of what size this space is. SL. I cannot tell. Soc. Of each of these spaces, four in number, does not each line cut off the half and enclose it in the middle? is it not so? SL. Yes.



Soc. And how many spaces of this size are there in this figure? SL. Four. Soc. And how many in this? SL. Two. Soc. But four is what of two? SL. Double. Soc. How many square feet then does this figure contain? SL. Eight. Soc. From what line? SL. From this. Soc. From the one which passes from one corner of the figure of four feet to the other? SL. Yes. Soc. This line the sophists call the diameter: so that, if the name of this be the diameter, from the diameter, as you say, O Slave of Meno, the double square will be formed. SL. It will, certainly, Socrates.

I now proceed to offer some remarks on particular passages of the dialogue, hoping that some of them may be useful to students who have not been conversant with Plato's writings.

Τὰ τοῦ διαλόγου πρόσωπα.

Ἐχεκράτης, Φαίδων, Ἀπολλόδαμος, Σωκράτης, Κίβης, Σιμμίας, Κρίτων. ὁ τῶν ἑνδεκα ὑπηρέτης.

The speakers in this dialogue are in reality only Echecrates and Phædo; all that is said by others being merely recited.

P. 22. l. 14. (First Basil edition.) Echecrates. Τί οὖν δὴ ἔστιν ἅττα εἶπεν ὁ ἀνὴρ πρὸ τοῦ θανάτου; καὶ πῶς ἐταλεύτα;

It is necessary to read, Τί οὖν δὴ; ἔστιν ἅττα εἶπεν ὁ ἀνὴρ πρὸ τοῦ θανάτου;

The present reading, implying a knowledge that Socrates had said something before his death, is quite inconsistent with Echecrates's declaration (l. 17.), that he had heard no particular whatever about Socrates' death, except that it was occasioned by taking the poison: whereas the reading now proposed is merely an inquiry whether he had or had not said any thing before his decease.

P. 22. l. 41. διὰ δὴ ταῦτα οὐδὲν πάνυ μοι ἐλαυνὸν εἰσῆμι, ὡς εἰκόσ' ἂν δόξειεν εἶναι παρόντι πίνθει.

παρόντι agrees, not with πίνθει, but with μοι.

P. 23. l. 1. Echecrates. Τί δέ; Ἀρίστιππος καὶ Κλεόμβροτος παρεγένοντο; Phædo: οὐ δῆτα. ἐν Αἰγίνῃ γὰρ ἐλέγοντο εἶναι.—Demetr. Phaler.

De Elocution:—ὁ Πλάτων Ἀρίστιππον καὶ Κλεόμβροτον λοιδορῆσαι θελήσας, ἐν Αἰγίνῃ ὀψοφαγοῦντας, δεδεσμένους Σωκράτους Ἀθήνησιν, ἐπὶ πολλὰς ἡμέρας, καὶ μὴ διαπλεύσαντας ὡς τὸν ἑταῖρον καὶ διδάσκαλον· καίτοι οὐχ ὅλους ἀπέχοντας διακοσίους σταδίους τῶν Ἀθηνῶν ταῦτα πάντα διαβρῆδην μὲν οὐκ εἶπεν, λοιδορία γὰρ ἦν ὁ λόγος, εὐπρεπῶς δέ πως τόνδε τὸν τρόπον· Ἐρωτηθεὶς γὰρ ὁ Φαίδων τοὺς παρόντας Σωκράτει, καὶ καταλέξας ἕκαστον, ἐπανερωτηθεὶς, εἰ καὶ Ἀρίστιππος καὶ Κλεόμβροτος παρεῖσαν, οὐ φησιν· ἐν Αἰγίνῃ γὰρ ἦσαν. πάντα γὰρ τὰ προειρημένα ἐμφαίνεται τῷ, ἐν Αἰγίνῃ ἦσαν· καὶ πολὺ δεινότερος ὁ λόγος δοκεῖ, τοῦ πράγματος αὐτοῦ ἐμφαίνοντος τὸ δεινόν, οὐχὶ τοῦ λέγοντος. P. 165. ed. Oxon. 1676.

P. 23. l. 24.—συνῆψεν εἰς ταυτὴν αὐτῶν (τοῦ λυπηροῦ καὶ τοῦ ἡδέος) τὰς κορυφάς. καὶ διὰ ταῦτα, ὅς ἂν τὸ ἕτερον παραγένηται, ἐπακολουθεῖ ὕστερον καὶ τὸ ἕτερον. ὥσπερ οὖν καὶ αὐτῷ μοι ἔοικεν. ἐπειδὴ ὑπὸ τοῦ δεσμοῦ ἦν ἐν τῷ σκέλει τὸ ἀλγεῖν, εἴκειν δὴ φαίνεται ἐπακολουθοῦν τὸ ἡδύ.

εἰκείνῳ δὲ φαίνεται ἐπακολουθοῦν τ. ἡ. Forster.—Perhaps, ὥσπερ οὖν καὶ αὐτῷ μοι ἔοικεν, ἐπειδὴ, “Ὁ ὑπὸ τοῦ δεσμοῦ ἦν ἐν τῷ σκέλει, τὸ ἀλγεῖν εἴκει δὴ, φαίνεται ἐπακολουθοῦν τὸ ἡδύ.

P. 24. l. 1. Κατὰ τί δὴ οὖν ποτε οὐ φασὶ θεμιτὸν εἶναι αὐτὸν ἐαυτὸν ἀποκτινύναι, ὃ Σώκρατες; Rousseau, for one, has discussed this matter, and with his usual eloquence. Nouvelle Héloïse, P. III. Lettr. 21. 22.

P. 24. l. 5. ἴσως μέντοι θαυμαστὸν σοὶ φανέεται, εἰ τοῦτο μόνον τῶν ἄλλων ἀπάντων ἀπλοῦν ἐστὶ, καὶ οὐδέποτε τυγχάνει τῷ ἀνθρώπῳ ὥσπερ καὶ τᾶλλα ἔστιν, ὅτε καὶ οἷς βέλτιον τεθνᾶναι, ἢ ζῆν· οἷς δὲ

βέλτιον τεθνάναι, θαυμαστόν ἴσως σοι φαίνεται εἰ τούτοις τοῖς ἀνθρώποις μὴ ὅσιον αὐτοὺς ἑαυτοὺς εὖ ποιεῖν ἀλλ' ἄλλον δεῖ περιμένειν εὐεργέτην.

ὥσπερ καὶ τᾶλλα' ἀλλ' ἐστὶν —. Forster.

τυγχάνει ὥσπερ τᾶλλα) Suicide is not, like other things, sometimes good, sometimes evil.

P. 24. l. 13. Οὐκοῦν, ἦ δ' ὅς, καὶ σὺ ἄν, τῶν σαυτοῦ κτημάτων εἴ τι αὐτὸ ἑαυτὸ ἀποκτινύοι, μὴ σημήναντός σου, ὅτι βούλει αὐτὸ τεθνάναι, χαλεπαίνεις ἄν αὐτῷ;

Rather, οὐκ οὐν, ἦ δ' ὅς, καὶ σὺ —

P. 25. l. 21. Τί δὲ δὴ περὶ αὐτὴν τῆς φρονήσεως κτῆσιν; πότερον ἐμπόδιον τὸ σῶμα, ἢ οὐ, εἴαν τις αὐτὸ ἐν τῇ ζητήσει κοινωνῶν συμπαραλαμβάνῃ; οἷον τὸ τοιόνδε λέγω. ἄρα ἔχει ἀλήθειάν τινα ὅψις τε καὶ ἀκοὴ τοῖς ἀνθρώποις; ἢ τὰ γε τοιαῦτα καὶ οἱ ποιεῖται. καὶ ἡμῖν βουλομένοι, ὅτι οὐδ' ἀκούομεν ἀκριβὲς οὐδὲν, οὔτε ὁρώμεν; καίτοι, εἰ αὐταὶ τῶν περὶ τὸ σῶμα αἰσθήσεων μὴ ἀκριβεῖς εἰσι, μὴδὲ σαφεῖς, σφαλῇ γε αἱ ἄλλαι.—“The notice we have by our senses of the existing of things without us, though it be not altogether so certain as our intuitive knowledge, or the deductions of our reason employed about the clear abstract ideas of our own minds; yet it is an assurance that deserves the name of knowledge.” Locke, Essay on H. U. b. iv, ch. 11. “The first capacity of human intellect is, that the mind is fitted to receive the impressions made on it either through the senses, by outward objects, or by its own operations, when it reflects on them. This is the first step a man makes towards the discovery of any thing, and the groundwork whereon to build all those notions which ever he shall have naturally in this world. All those sublime thoughts which tower above the clouds, and reach as high as heaven itself, take their rise and footing here.” Locke, Essay on H. U. b. ii, ch. 1.

ON THE
IMPORTANCE OF ACQUIRING THE
GREEK AND LATIN LANGUAGES.

THE genius of a language consists in its aptness for expressing in the most harmonious and laconic manner what other languages less happily express. Hence the Greek and Latin, being the only two languages which have a standard quantity, are better adapted for poetry than all the other languages of the world. The Greek, on account of its possessing a melodious mixture of vowels and consonants, must have the precedency of every other, and is said to be truly like themselves, and in every respect conformable to their transcendent and universal genius. During the existence of *Grecian commonwealths*, and as long as they maintained their liberty, they were undoubtedly the most exalted and heroic confederacy that ever existed. They were (says a modern Philologist) the most polite, bravest, and wisest of men. In the short space of little more than a century, they became such statesmen, warriors, orators, historians, physicians, poets, critics, painters, sculptors, architects, and philosophers, that this golden period is considered as a providential event in honor of human nature, to show to what perfection the human species might ascend. It appears that the effulgence of Grecian genius, to which this golden period refers, did not break forth till after the defeat of Xerxes, when the dread of Persian power was at an end, and continued to shine till the time of Alexander the Macedonian, after whom it sunk, never to rise again. This was the age of the *great*, the *terrible*, the *striking*, and the *sublime*, which has never been equalled in any after-age. Where matter abounds, words of course follow, and such words too, as correspond with the grandeur of the ideas. Whence we find that the Greek, from its copiousness and universality, was capable of expressing every subject with propriety. Here were words and numbers adapted to the humor of an Aristophanes,

to the native elegance of a Menander, to the amorous strains of a Sappho, to the rural lays of a Theocritus, and to the sublime conceptions of a Sophocles and a Homer. The same may be observed in prose. Here Isocrates was enabled to display his art in all the nice accuracy of periods and counterpoise of diction. Here Demosthenes found materials for that nervous composition and puissant eloquence which rushed like a torrent too impetuous to be withstood. The same in philosophy. Here Aristotle, strict, orderly, and methodical, exhibits the whole of his doctrines with such a pregnant brevity, that in every sentence we seem to read a page. Here Plato, copious, figurative, and majestic, intermixing the facetious with the satiric, and enriching his works with tales and fables, and the mystic theology of ancient times. The same may be said of Xenophon, the model of simplicity itself. And how admirably is all this done in Greek!

Graii ingenium, Graii dedit ore rotundo
Musa loqui.

From the Greeks and their language we will now pass to the Romans and their language. The Roman or Latin language has been justly considered the basis of a liberal education. For skill in the Latin classics not only admits the student into repositories of knowledge, without which he would be entirely excluded, but also unfolds the structure of many of the modern languages, which are clearly derived from it. The fall of the Roman empire has produced as much confusion, and perhaps more new tongues than the fall of the tower of Babel. It is one of the greatest scourges that could have befallen mankind, to have multiplied the number of languages. In order to travel with ease only through Europe, we are necessitated to learn, at least, twenty languages, when the Latin language would have answered the purpose of all. For we find from the reign of Augustus till the time of Attila, during a period of six centuries, the Latin language was the sole one spoken from the Euphrates to Mount Atlas. The laws, under which a hundred nations lived, were written in Latin; the Greek then only served for amusement—the barbarous jargons of provinces were only for the populace. The Latin language ought still to be that of all the learned men of Europe.—But it may be asked, what sort of people were the Romans? A nation wholly engrossed in wars and commotions, some foreign, others domestic, which for 700 years entirely occupied their thoughts. Hence we find that

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their language was commensurate with their ideas, copious in all terms expressive of things political, and well adapted to the purposes of history and popular eloquence; but on the whole inferior to the Greek, as appears from their best writers. When Cicero betook himself to the study of philosophy, he was compelled to confess the poverty of his own language with respect to philosophical matters; consequently, he borrowed a number of terms from the Greek. Lucretius, a sceptical philosopher, who flourished nearly at the same time, acknowledges also the difficulty of writing on philosophy, both on account of the deficiency of the language and novelty of the subject:

“ Nec me animi fallit, Graiorum obscura reperta
Difficile inlustrare Latinis versibus esse,
Propter egestatem linguæ et rerum novitatem.”

Thus far premised, on the comparative excellencies of the Greek and Latin languages: we shall now endeavor to show the importance of acquiring them. There is a certain class of men in the world who vilify all that they have not acquired themselves, and contend, that to spend five or six years in acquiring the ancient languages, is as much time lost, when, according to them, we have *translations* of every book of merit, of which the ancients can boast, and which even surpass the originals, such as they are transmitted to us.—That all the merit of the work, and all the gratifications of taste, consist in the style and exhibitions of those translations, there can be no doubt: but these can be viewed with advantage only in the original language. But, if antiquity could boast of no other than books of science, then it must be confessed, that the learned languages should not have so strong a claim on our attention; for science is independent of style, and truths can be communicated in one language as well as in another. There are many commentators on Euclid: he has most merit who is most perspicuous in his demonstrations. Would it not be ridiculous in the extreme, to pretend that it would afford neither pleasure nor advantage to view the original pictures of Raphael, David, or West, because the most celebrated of them have been copied by subordinate painters? It is true, that they have been able to display some of the most prominent features, but they could never imitate those masterly touches of the pencil which strike so forcibly in the original pictures. If, then, we so highly prize originals of the inferior art of painting, and of which no copies can satisfy our curiosity, have not the originals of poetry,

at least, an equal value? Are there not those happy strokes of humor, those delicate turns of fancy and expression, which form the character of genius, and defy translations no less than the masterly coloring of Raphael defies imitation?

But a knowledge of the classics is advocated not merely for the pleasure which it may give to the student; it is indispensably requisite to every one who wishes to write with accuracy and elegance in his own language. So considerable and apparent, indeed, is the influence of critical learning on the style of English, German, and French authors, that their respective merits seem commensurate with their knowledge of the ancients. In Germany, Jacobi, Goëthe, Weiland, Lassing, and Dr. Haffland, have written admirable specimens of blank verse; but these writers previously excelled in composing Latin verses. If Addison surpassed his cotemporaries in that beautiful simplicity and ease, by which his works will ever continue to charm, it is also known, that he previously excelled in his imitations of Virgil and Horace. These observations will also apply to the names of Milton, Parnell, Pope, Young, and Goldsmith. Dr. Johnson was, perhaps, the best Latin scholar in his age: this great eccentric genius seemed equally formed to terrify vice, when he chose to assume the character of the moralist; or delight the fancy, when he was inclined to sport with the fictions of poetry. Whence we find that a familiarity with the classics has generally accompanied distinguished excellence in literary compositions. Ought we not to adopt the same means, in order to gain the same end? All this becomes more obvious, when we consider, that the philosophy of grammar cannot be acquired by a survey of one language only. In order to establish general principles, it is necessary that they be proved by an application to different objects.

Those who have been esteemed the most learned grammarians, are those who have with the greatest care investigated the principles of ancient languages. We shall only mention, Eichorn and Klopstock for the German; Mons. and Mde. Dacier, and Chambaud, for the French; Mr. Harris, Horne Tooke, and Lindley Murray, for the English. Horne Tooke thought it expedient to penetrate into the recesses of the Saxon and Norman dialects, in order to discover the rudiments of the English language. Few and slow, indeed, would have been the improvements of German, English, and French literature, had not our first authors governed themselves by the finished examples of the ancients. The efforts of ingenuity, in the progress even of mechanical inventions, are comparatively ineffectual, unless a

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model be first presented for imitation. It is easy to imitate, but difficult to discover. For example: when the Romans first invaded Greece, their arts were rude, and their language equally uncultivated; but Athens and Corinth furnishing models of sculpture and architecture, the temples and statues of Rome soon rivalled those of Greece. They were also presented with admirable specimens of poetry, and Virgil and Horace soon learned to echo the strains of Homer and Pindar.

But to view with advantage the beneficial influence which the study of the classics has on style, let us advert only to the first-rate English authors: they have published their elaborate works in the Latin. In the style of Hooker, Milton, Gregory, and Sir Isaac Newton, we discover, by the choice of their words, arrangement of their sentences, and selection of their phrases, the strictest imitation of the ancients.

To be competently skilled in ancient learning (says Mr. Harris) is by no means a work of such insuperable difficulty as is generally imagined: the very progress itself is attended with delight, and resembles a journey through some pleasant country, in which every mile we advance new charms arise. The same application, the same quantity of habit, will make a scholar, as a gamester, or any other character equally illiberal and low. In truth (continues he), every man's understanding, when ripened and matured, is a composite of *natural capacity* and of super-induced habit. Hence the greatest men will necessarily be those who possess the best capacities, cultivated by the best habits. Hence also moderate capacities, when adorned with valuable science, will far transcend others naturally more acute, when either neglected or applied to low and base purposes. Our learned author concludes his treatise on *Universal Grammar* by recommending to all who have a relish for Letters, to inspect the finished models of Grecian literature, and not to squander away those precious hours, which they cannot recall, on the fungous growth of novels, in which, it is to be feared, they rarely find any rational pleasure, and more rarely still, any solid improvement.

Edinburgh, 1824.

HADES—the Condition of the SOUL immediately after Death, and on Spirits and Supernatural Interpositions.

PART II.—[Concluded from No. LXI.]

THE next interposition of Providence which I shall give, is that which compelled Alypius, the friend of the apostate Julian, and to whom that emperor intrusted the fulfilment of his favorite project of rebuilding the Temple of Jerusalem, to relinquish the work. The account given by Ammianus Marcellinus, an enemy to the Christian faith, is as follows: "When, therefore, this Alypius had set himself to the vigorous execution of his charge, in which he had all the assistance that the governor of the province could afford him, horrible balls of fire breaking out near the foundation, with frequent and reiterated attacks, rendered the place from time to time inaccessible to the scorched and blasted workmen; and the victorious element continuing in this manner obstinately and resolutely bent, as it were, to drive them to a distance, Alypius thought best to give over the enterprise." Warburton, in perhaps the most useful, the most interesting, and most eloquent of his works, his discourse on this earthquake and fiery eruption which defeated that emperor's attempt to rebuild the Temple, after exposing the sophistry, mis-statements, and evasions of the enemies of the Christian faith, and after having drained every source of ancient learning on this magnificent subject, thus powerfully winds up his conclusion: "But it is now time to turn to our *mathematician*, and to request him to prepare his tables of calculation, if for no other purpose than to gratify our curiosity in the *doctrine of chances*. When he is ready, let us know how many millions to one are the odds against a natural eruption's securing the honor of the Christian religion, at that very important juncture when God's omnipotence was thus openly defied; and not by this or that crack-brained atheist, but by all the powers of the world combined against it. Let him add these other circumstances, that the mountain of the temple was, both from its frame and situation, most unlikely to be the scene of a *physical eruption*; and that this eruption was confined, contrary to its usual nature, to that very spot of ground: and then see how these will increase the odds. But his task is but begun; he must reckon another circumstance, the fire's obstinately breaking out by fits, as often as they attempted to proceed; and its total extinction on their giving up the enterprise: let him, I say, add this to the account, and see how it will then stand. To these, too, he must join the phenomena of the cross in the air, and on the garments, which will open a new career to his calcula-

tions: and farther to inflame the reckoning, he may take notice, that history speaks but of one other commotion confined to the entrails of this hill, which likewise happened at a very critical juncture—the *crucifixion* of our Lord; when the veil of the Temple was rent in twain from the top to the bottom, and the earth did quake, and the rocks rent. Lastly, he may reflect, if he pleases, that all these odds lie on the side of a divine interposition to hinder an *attempt*, which a space of fourteen hundred years hath never seen revived; though the project itself (the restoration of one of the most celebrated temples in the world) is in its nature most alluring to superstition; and though the long imbecilities of religion and government, in the various revolutions there undergone, have afforded ample opportunity to a rich and crafty people to effect what was the only means of wiping out their opprobrium, and redeeming them from universal contempt.”

It is hardly necessary to remark, that in addition to this masterly, eloquent, and convincing summary of the proofs of the credibility of this divine interposition, the four irrefutable marks of truth can be applied to it: that it happened publicly in the presence of witnesses—that men’s outward senses could judge of it—that a record was made of the fact—and that it commenced at the time of the fact. The means too were worthy of the end; and it has no intermixture of trifling circumstances, or of mere individual benefit.

More occurrences of this nature could be enumerated; but we must hasten to a conclusion, and now offer some of a more recent date, and which have not for their object the same great ends.

The pious and learned Dr. Doddridge gives a very guarded and curious account of a vision seen by Colonel Gardiner, who fell so gallantly at the battle of Preston Pans. The circumstance is well known, and has gained credence with a great number of persons; and, indeed, it would be difficult to shake the evidence on which it rests. To that evidence the following may be added:—Previous to the time in which Colonel Gardiner saw this vision, he was a man deeply immersed in sin: after he had seen it, he left his evil courses in great horror of mind, and became a pattern of virtue and piety. If he brought forth the fruits of the spirit, it must have been from a lively faith in Christ, which could have been derived only from the influence of the Holy Spirit: therefore, whatever were the means by which this change was wrought, those means must have been used by a Divine Power. The affirmations and correspondent conduct of Col. Gardiner will not allow us to doubt his veracity. The account given by Dr. Doddridge is: “He thought he saw an unusual blaze of light fall on the book while he was reading, which he at first imagined might happen by some accident in the candle; but lifting up his eyes, he apprehended, to his extreme amazement, that there was before him, as it

were suspended in the air, a visible representation of the Lord Jesus Christ upon the Cross, surrounded on all sides with a glory; and was impressed, as if a voice, or something equivalent to a voice, had come to him, to this effect, (for he was not confident as to the very words): 'Oh sinner, did I suffer this for thee, and are these the returns?' But whether this were an audible voice, or only a strong impression on his mind equally striking, he did not seem very confident; though to the best of my remembrance, he rather judged it to be the former." In the instances produced, the supernatural interpositions have not been relations of individual apparitions who had previously existed in this world, and re-appeared with forms by which those who were acquainted with them during life knew them again. Dr. Ferriar has certainly produced many indisputable instances of persons believing they both saw and conversed with apparitions, who were afflicted either with some physical derangement of their systems, or labored under some mental delusion. It has appeared to me, that his theory would have been much strengthened by an examination into the habits of those mystics who have related their intercourse with the sainted Spirits of those who had been confessors and martyrs in the times of persecution. There are, however, one or two instances for which in my opinion he does not satisfactorily account. The want of some worthy end for the deviation from the general laws of nature, may perhaps be sufficient to invalidate the declared authenticity of any supernatural apparition. Whether that which I am now going to quote from Dr. Ferriar's work is one without a sufficiently important end, the reader must determine for himself. "Ficinus and Michael Mercato, illustrious friends, after a long discourse on the nature of the soul, had agreed that, whoever of the two should die first, should, if possible, appear to his surviving friend, and inform him of his condition in the other world. A short time afterwards, says Baronius, it happened, that while Michael Mercato the elder was studying philosophy, early in the morning, he suddenly heard the noise of a horse galloping in the street, which stopped at his door, and the voice of his friend Ficinus was heard, exclaiming, 'O Michael! O Michael! those things are true.' Astonished at this address, Mercato rose and looked out of the window, where he saw the back of his friend drest in white, galloping off on a white horse. He called after him, and followed him with his eyes, till the appearance vanished. Upon enquiry, he learned that Ficinus had died at Florence at the very time when this vision was presented to Mercato at a considerable distance. Many attempts have been made to discredit this story; but I think the evidence has never been shaken. I entertain no doubt, that Mercato had seen what he described; in following the reveries of Plato, the idea of his friend and their compact had been revived, and had produced a spectral impression, during the

solitude and awful silence of the early hours of study." That a spectral impression should have been produced at the precise time of his friend's death, is highly improbable; it must also be remembered that the approach of the apparition was announced by the loud clatter of a galloping steed, that the steed stopped, and he heard the voice of his friend, and saw his form. Not during the night, not in a situation in which gloomy ideas could have been excited by scenery, not during sickness, but in the morning, while studying. The evidence of the authenticity Dr. Ferriar thinks complete. Of its credibility each may form his own conclusions.

I shall conclude this essay with the following curious statement. "Sir John Burroughes, being sent envoy to the Emperor by King Charles I., did take his eldest son Caisho Burroughes along with him, and taking his journey through Italy, left his son at Florence to learn the language; where he, having an intrigue with a beautiful courtesan (mistress to the Grand Duke), their familiarity became so public, that it came to the Duke's ear, who took a resolution to have him murdered: but Caisho having had timely notice of the Duke's design by some of the English there, immediately left the city without acquainting his mistress with it, and came to England; whereupon the Duke, being disappointed of his revenge, fell upon his mistress with most reproachful language: she, on the other side, resenting the sudden departure of her gallant, of whom she was most passionately enamoured, killed herself. At the same moment she expired, she did appear to Caisho at his lodgings in London: Colonel Remes was then in bed with him, who saw her as well as he; giving him an account of her resentments of his ingratitude to her in leaving her so suddenly, and exposing her to the fury of the Duke, not omitting her own tragical exit; adding withal, that he should be slain in a duel, which accordingly happened; and thus she appeared to him frequently, even when his younger brother (who afterwards was Sir John) was in bed with him. As often as she did appear, he would cry out with great shrieking, and trembling of his body, as anguish of mind, saying, 'O God! here she comes, she comes,' and at this rate she appeared till he was killed: she appeared to him the morning before he was killed. Some of my acquaintance have told me, that he was one of the most beautiful men in England, and very valiant, but proud and blood-thirsty. The story was so common, that King Charles I. sent for Caisho Burroughes' father, whom he examined as to the truth of the matter; who did, together with Colonel Remes, aver the matter of fact to be true, so that the King thought it worth his while to send to Florence to enquire at what time this unhappy lady killed herself: it was found to be the same minute that she first appeared to Caisho, being a-bed with Colonel Remes. This relation I had from my worthy friend Mr. Morson, who had it from Sir John's own mouth, brother of Caisho:

he had also the same account from his own father, who was intimately acquainted with old Sir John Burroughes and both his sons, and says, as often as Caisho related this, he wept bitterly."

From what has been advanced, it is presumed that the possibility exists of apparitions of the departed appearing to man; since for especial purposes some are related to have been sent. It may be added, that, where the end is worthy of such deviation from the laws of nature, and the authenticity of the circumstance well supported, the probabilities are in favor of the belief, that the spirits of the dead, united to a form similar to that which they possessed during life, have appeared to man. Perhaps the superficial sketch given in this essay, may elicit from some abler pen more profound remarks on a subject so universally interesting.

N. O.

*Subjects for Themes, Essays, Declamations, and Verses,
adapted for general use in Schools and the Universities.*

No. II.—[Continued from No. LXI.]

SUBJECTS FOR THEMES.

85. Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus.
86. Quid brevi fortes jaculemur ævo.
Multa?
87. Nihil est ab omni
Parte beatum.
88. Post equitem sedet atra cura.
89. Est et fideli tuta silentio
Merces.
90. Vis consilii expers mole ruit sua :
Vim temperatam Dii quoque provehunt
In majus.
91. Crescentem sequitur cura pecuniam.
92. Bene est, cui Deus obtulit
Parca, quod satis est, manu.
93. Eradenda cupidinis
Pravi sunt elementa.
94. Quod adest, memento
Componere æquus.
95. Ille potens sui
Lætusque deget, cui licet in diem
Dixisse, Vixi.
96. Recti cultus pectora roborant.
97. Quis scit an adjiciant hodiernæ crastina summæ
Tempora Dii Superi?

98. *Paulum sepultæ distat inertim
Celata virtus.*

99. *Fortuna non mutat genus.*

SUBJECTS FOR DECLAMATIONS IN ENGLISH.

21. Is England more indebted for her greatness to her constitution or to the disposition of the people?
22. Was Charles 1st justifiable in not acceding to the proposition of Parliament immediately before the civil war?
23. Was King James justifiable in ordering the execution of Sir Walter Raleigh?
24. Did the Feudal system conduce to the interests of society?
25. Could the British Constitution be considered as free before the Revolution?
26. Whether was the reign of Alfred or that of Edward the Third the most glorious?
27. Was the introduction of the arts and sciences into Britain by Agricola a compensation for the loss of its liberty?
28. Do the character and conduct of Hampden deserve the applause of posterity?
29. Was Charles the First justifiable in signing the death-warrant of the Earl of Strafford?
30. Is the British government as favorable to eloquence as the ancient republics of Greece and Rome?
31. Did the Barons compel King John to sign Magna Charta for the public good, or from interested motives?
32. Was Cromwell actuated by ambition, or by the love of his country?
33. Was the conduct of the Earl of Warwick in the civil wars justifiable?
34. Was it politic in Edward the First to destroy the Welch Bards?
35. Do the Crusades deserve the admiration of posterity?
36. Could political considerations justify the conduct of James VIth of Scotland in stifling his resentment for his mother's death?
37. Was William the Third prompted by ambitious motives, or by the invitation of the People of England, to ascend the English throne?
38. Whether was the reign of Edward the Third or that of Elizabeth the most glorious?
39. Was the conduct of England justifiable in remaining passive spectators of the dismemberment of Poland?
40. Has the discovery of the passage to India by the Cape of Good Hope proved beneficial to the interests of mankind?
41. Was James IInd justly expelled from the English throne?
42. Is colonisation advantageous or prejudicial to the mother country?
43. Is the conduct of Mary Queen of Scots deserving of censure?
44. Was the usurpation of the Protectorate by the Duke of Somerset beneficial to the interests of England?
45. Is the liberty of the English Constitution to be ascribed to the wisdom of our ancestors, or to fortuitous events?
46. Whether were the merits or demerits of Cardinal Wolsey's political conduct the greater?

47. Whether has Scotland or England derived greater advantage from the Union?
48. Was the Roman conquest beneficial to Britain?
49. Did the misfortunes of Charles the First proceed from the errors of his government, or from the temper of the times?
50. Whether have the discoveries of Newton or Columbus contributed most to the benefit of mankind?
51. Whether does learning or commerce produce happier effects on the civilisation of a country?
52. Was the Norman conquest beneficial to England?
53. Is the liberty of the subject better secured by an elective or by an hereditary monarchy?
54. Was Elizabeth justified in her conduct to Mary Queen of Scots?
55. Was the monastic system beneficial to the interests of Science?
56. Was Sir Matthew Hall justified in taking office under Oliver Cromwell?
57. Was Edward IInd justified in continuing the war with Scotland after his father's death?
58. Was the invasion of Scotland by Edward the First justifiable?
59. Have the poets or prose writers of England conferred greater benefits on their country?
60. Is the punishment of death, except in cases of murder, consonant with the demands of justice?
61. Were the institutions of chivalry beneficial to mankind?
62. Whether did the Reformation or the Revolution of 1688 tend more to promote the interests and glory of Great Britain?
63. Was the resignation of Charles Vth to be commended as a measure of sound policy?
64. Is the progress of the fine arts dependent upon particular forms of government?
65. Does any advantage arise to nations from war?
66. Have the virtues of the ancient Romans been over-rated?
67. Had the Druids made any considerable advances in science?
68. Was Henry VIIIth justifiable in putting Sir Thomas More to death?
69. Whether was Mahomet an impostor, or an enthusiast?
70. Is the political conduct of John Milton defensible?
71. Would uninterrupted peace be favorable to the prosperity of a civilised people?
72. Did Henry VII. act improperly in passing a law to empower the Barons to sell their entailed estates?
73. Has the stage been productive of more benefit or prejudice to society?
74. Has Spanish America been ultimately beneficial to the mother country?
75. Whether did Buonaparte or Oliver Cromwell render greater services to their respective countries?
76. Would Cicero have been admired as an orator in the British Senate?
77. Was Louis XIV. justified in revoking the edict of Nantz?
78. Could the Athenians have been ultimately victorious in the Peloponnesian war, if they had not sent the expedition to Sicily?
79. Was Queen Mary's conduct justifiable in deserting her father King James 2nd?

80. Was Henry the 8th's conduct at the Reformation the result of a desire to promote true religion?
81. Would it have been advantageous to Britain if Harold had gained the battle of Hastings?
82. Would our liberties now have been materially affected, if King John had never signed Magna Charta?
83. Was the House of Commons justified in expelling Mr. Wilkes in the year 1771?
84. Was Thomas à Becket actuated by right motives in his opposition to Henry 2nd?
85. Are the Papists justly chargeable with setting fire to London in 1666?
86. What period in English history deserves to be called the Augustan age of literature?
87. Whether was Milton or Homer the greater poet?
88. Did the reign of Richard the First benefit his country?
89. Does John Hampden deserve the praise of having acted entirely from patriotic motives?
90. Does the establishment of learned associations add materially to the stock of human learning?
91. Is the poetical genius greatly benefited by extensive reading?
92. Is the retention of our possessions in the East Indies desirable to this country?
93. Whether is Great Britain indebted for her security to her insular situation, or to the vigor of her laws?
94. Whether is a democracy or an aristocracy ultimately more dangerous to real liberty?
95. Is the establishment of a censorship of the press a desirable object in any country?
96. Was Great Britain justifiable in declaring war against her American colonies?
97. Whether was Hannibal or Julius Cæsar the greater commander?
98. Was the French Revolution brought about by inflammatory publications, or by the corruptions of the existing government?

SUBJECTS FOR DECLAMATIONS IN LATIN.

25. Anne Romana respublica civium an suis vitiis eversa fuit?
26. Anne imperii sedes a Roma ad Byzantium recte fuit translata?
27. Anne Atheniensibus profuit ostracismus?
28. Anne Cyrus justum bellum fratri intulit?
29. Utrum bene an male de patria sua meritus est Alcibiades?
30. Uter majori admiratione dignus est, Julius an Augustus?
31. Evasissetne victor Alexander, si Italiam aggressus easset?
32. Quis majori est fide dignus, Livius an Herodotus?
33. Anne dignus est Camillus qui conditor Romæ secundus appellatur?
34. Laudandusne est Curtius, qui seipse in voraginem projecit?
35. Potuitne Regulus ad Carthaginem non reverti?
36. Mariusne fuit Romæ vere amicus?
37. Anne Demosthenes, amore patriæ solo perculsus, adversarium Philippo sese professus est?
38. Utrum Socratem melius ex Platonicis an ex Xenophonteis libris cognoscimus?

39. Profuissetne Romanis, si Pompeius in prælio Pharsalico victor evasisset?
40. Quis majori dignior: est laude in carmine Bucólico, Virgilius an Theocritus?
41. Potuitne totam Italianam Hannibal superare, si copias petenti misisset Carthago?
42. Quis majora in patriam mala intulit, Sylla an Julius Cæsar?
43. Profuissetne Romanis Lex Agraria lata?
44. Anne Romulus an Numa majorum beneficiorum in Romanis auctores fuerunt?
45. Fidesne Punica Carthaginiensibus jure exprobratur?
46. Anne Themistocles jure ostracismo damnatus est?
47. Si nunquam extitisset Alexander, duraturumne esset imperium Persicum?
48. Chorumne in Græca tragœdia retinere necesse erat?
49. Rectene judicaverunt Athenienses, præsertim Aristophanes, de Euripide?
50. Historicine an poëtæ Romani magis claruerunt?
51. Debuitne Brutus Julium Cæsarem interficere?

SUBJECTS FOR ESSAYS.

33. On the advantages of an Academical education.
34. On the necessity of carrying good resolutions into effect.
35. On the dangers connected with prosperity.
36. Nitimur in vetitum semper cupimusque negata.
37. On the sin of what are called "White Lies."
38. On the origin of language.
39. On friendship.
40. On the progress and decline of commercial nations.
41. On the effects of the Olympic games in Greece.
42. On the different provinces of *honesty* and what is fashionably called *honor*.
43. On the propensity to, and folly of, avarice in old age.
44. On the influence of eloquence in a government.
45. On the art of killing time.
46. On the influence of evil example.
47. On the effects produced by the shows of gladiators on the Roman character.
48. *Æquum est*
Peccatis veniam poscentem reddere rursus.
49. On the influence of poetry to civilise mankind.
50. On the comparative excellencies of ancient and modern tragedy.
51. On the origin, progress, and advantages of the Greek chorus.
52. On truth.
53. On the advantages of early piety.
54. On the value of an honest man.
55. On the origin and effects of sculpture.
56. On the propriety of adorning life, and serving society by laudable exertion.
57. On the importance of virtue in a friend.
58. On the folly and wickedness of war.
59. On goodness of heart.
60. On the obligations which learning owes to the Christian Religion.

- 61. On the importance of governing the temper.
- 62. On the advantages derivable from national adversity.
- 63. On the extent of Shakespeare's learning.

SUBJECTS FOR VERSES.

- 31. Ovidius in Ponto.
- 32. Athenæ liberatæ.
- 33. Mors Alexandri.
- 34. Mors Julii Cæsaris.
- 35. Maura servitus.
- 36. Laus ruris.
- 37. In Lesbiam pulcherrimam.
- 38. Nænia in Dominum Byron.
- 39. Carmine Di Superi placantur, carmine Manes.
- 40. Pompeiorum ruinæ repertæ.
- 41. Illi robur et æs triplex
Circa pectus erat qui fragilem truci
Commisit pelago ratem
Primus.
- 42. Laus Astronomiæ.
- 43. Carthago deleta.
- 44. Graiis ingenium, Graiis dedit ore rotundo
Musa loqui.
- 45. Herculanei prostrati reliquiæ.
- 46. Dulce et decorum est pro patria mori.
- 47. Finibus expulsum patriis.
- 48. Juvenum curæ.
- 49. Commercii laudes.
- 50. Mors Nelsoni.

THE ANGLO-SAXON CHURCH.

IN Canon xxx of the Church of England, respecting the sign of the cross in baptism, we are expressly assured that, "so far was it from the purpose of the Church of England to forsake and reject the Churches of Italy, France, Spain, Germany, or any such like Churches, in all things which they held and practised, that, as the Apology of the Church of England (written by Bishop Sewel) confesseth, it doth with reverence retain those ceremonies which do neither endamage the Church of God, nor offend the minds of sober men; and only departed from them in those particular points wherein they were fallen both from themselves in their ancient integrity, and from the Apostolical Churches which were their founders."

This Canon relates particularly to baptism; and it may fairly be inferred from it that our wise reformers, instead of wishing to introduce their own inventions into the worship of God, inquired most diligently for the pattern of the Primitive Temple, which temple had been profaned, if not destroyed, by a second Babylon. Accordingly when the decree, as it were, went forth to restore and build the primitive church,—of which it is expressly foretold that it should continue pure till some should fall off from the faith,—(1 Tim. iv. 1.) they inquired most carefully into the primitive forms and ceremonies, and adopted them in preference to all others. And perhaps if we were to single out an individual who may be considered as having built up by the plummet, (to carry on the allusion to Joshua and Zerubabel,) and laid the last stone of our reformed Church, more eminently than any one else, it would be the author of the Apology for the Church of England, to whom our Canon refers us. And yet Bishop Jewel's Defence of his Apology, an acknowledged document of the Church of England, is out of print! *O tempora, O mores!*

But to proceed to the point,—which is to show that our reformers did positively adopt the forms of the Primitive Church, and those of the Anglo-Saxon Church in particular,—I appeal to Abp. Parker's life, and sentiments respecting the importance of acquainting ourselves with the Anglo-Saxon language.

This were enough to incline us to believe that one of our reformers, at least, studied the history and doctrines and forms of the primitive Church of England, with a view to the work of reformation. I would add, that though Hooker and Joseph Mede wrote after the reformation was completed, they both conducted the general inquiry into the duration, doctrine, and discipline of the primitive Church generally, under the same conviction that the first Temple was to be the pattern of the second. Comp. Dan. ix. 25. and Rev. xi. 1, 2. as explained by Joseph Mede p. 587.

But to return to the Canon which relates especially to baptism, my particular intention is to show that the ceremony of baptism observed by the Anglo-Saxon Church, is the groundwork of the ceremony according to the present Church of England, in confirmation of the general position of the Canon, that no innovation had been intended.

The following extract is from Bede's Ecclesiastical History of the Church of England, printed at Cambridge, 1643; in which work the editor introduces several quotations from the Saxon Homilies, or Catholic sermons before the ancient Church

of England. The subjoined extract from the said Homilies is found in p. 180 of the fore-mentioned work. It seems to be addressed to a person examined in his faith, and found ignorant.

Nos memores simus, quid Deo in baptismo nostro simus polliciti : nunc ais, Quid sum pollicitus dum puer essem et non possem loqui ? Legimus in antiquis constitutionibus, Doctores sanctos, fidem veram hominibus, qui ad Christianitatem convertebantur, tradidisse : illos autem sciscitabantur, Diabolo renunciant necne, inque Deum credant ? promiserant se ita facturos ; erantque, promisso hoc [præeunte,] sacro fonte baptizati. Infantem puerum per fidem patris matrisque baptizabant : patrinus autem pro puero responsor fuit : apud Deum quoque adstipulatus, illum Christianitatem eam, juxta institutionem Dei, retenturum : quoniam hoc dictum valde terribile est quod Christus protulit ; Neminem, scilicet, minus baptizatum æternam vitam ingressurum.—Infans nescius, in baptismo, per fidem patris matrisque, perque patrini adstipulationem salvatur. Presbyter puerum rogans, ait ; Renuncias Diabolo necne ? tum respondet Patrinus, pueri verbis usus, inquiring ; Ego renuncio Diabolo. Tum rogat denuo, Renunciasne omnibus operibus ejus ? ait, Renuncio. Rogat tertio ; Renunciasne pœmpis ejus omnibus ? ait, Renuncio. Tunc tribus his responsis, Diabolo omnibusque flagitiis suis renuntiavit. Tum rogat porro ; Credis in sanctam Trinitatem necne, veramque unitatem ? Respondet, Credo. Dei Minister etiam adhuc sciscitatur ; Credis tu resurrecturos omnes nos cum corporibus nostris in Die judicii, Christo occursuros, ibique quemvis operum suorum mercedem reportaturum sicuti antea in vita promeruit ? Respondet, Credo.

Hinc Sacerdos cum hac fide puerum baptizat. Adolescit et provectior fit, nec hujus fidei quid novit ! Magni ergo cujusque interest a Doctore suo discere, ut Christianitatem suam cum vera fide custodiat, et a Diabolo infernoque supplicio declinet, vitamque æternam, æternumque gaudium cum Deo consequi possit."

The observations of the editor on this extract deserve to be added :

Nulla hic de exorcismo, nulla de oleo, &c. mentio fit. Signum Crucis (verum ut fatear) hic quoque omissum cernitur : talis libertas (modo doctrina Crucis servetur integra) Ecclesiæ relinquitur. Ut sint aliqui qui puerulos ad Christum ducerent, ipse Christus suggerit. Hos ut Patrinus, Sax. Patres in Deo, nuncupemus, nihil superstitionis arguit, modo Patrum in Deo, quod promittant, partes egerit ; curando scilicet ut Symbolum, Orationem Dominicam, Decalogum, &c. infantes perdiscant. Atque his sponsoribus Patri- nis, minister adjutus, infantes, ob tenellam ætatem, doctrinæ incapaces, cum adoleverint, docere satagit. Nam et hoc Christus monuit, ITE ET DOCETE, baptizantes &c.

The foregoing extract is printed both in Saxon and in Latin; and I presume it will appear self-evident, from the perusal of it, that the form of baptism delivered by the first preachers of the Gospel, to their successors in this island, was both preserved and observed by the Anglo-Saxon Church; and restored at the Reformation, as the basis of the form of our most judicious Church:—a reformed Church which is distinguished by two special characters; the one, a simple intention to restore that which was in the beginning, before the Church had swerved from the original pattern; and the other, an intention to express doctrines hard to be understood, as nearly as possible in the very words of scripture, *without addition or diminution*. On these two accounts especially the Church of England might seem the best constituted Church in the world; and happy indeed shall we be, if, while we feel this her superiority, and maintain it, we feel also from our hearts the charity of a Burnett and a Horsley towards those who differ from us in non-essentials. For the maxim of every true Christian ought to be: *la necessariis unitas, in non necessariis libertas, in omnibus caritas*.

NOTICE OF

PEINTURES ANTIQUES de VASES GRECS, de la collection de SIR. JOHN COGHILL, BART. publiées par JAMES MILLINGEN, de la Société des Antiquaires de Londres, et de l'Académie Archéologique de Rome.—Large folio: Rome, 1817.

WITH our opinion of the learning, taste, and ingenuity evinced by Mr. Millingen in two very valuable works, the readers of this Journal are already well acquainted, (see No. LV. p. 144. No. LVII, p. 118.); and that high opinion is confirmed by the splendid volume now before us, which describes and illustrates many interesting remnants of Classical Antiquity. It appears from the Avis de l'Editeur, that M. de Lald, treasurer to the late Queen of Naples, had, during a long residence in that country, formed a magnificent collection of Greek painted vases, which, on his death, became the property of M. le Chevalier de Rossi; and this accomplished antiquary caused the most curious or remarkable to be engraved.

on thirty-nine plates, with considerable accuracy.—The collection, having passed into the hands of Sir John Coghill, was augmented by the purchase of many precious vases, among others those of M. Bonnet, and thirteen new plates have been added to the thirty-nine above mentioned.—The volume now under consideration exhibits those fifty-two engravings, placed together at the end; forty-eight pages of letter-press contain the explanations of them; and twenty introductory pages comprise the “Avis de l'Editeur,” and three very interesting letters from the Chevalier Jean Gherardo de Rossi to Mr. Millingen, originally written in Italian, but here given in French. The first, (dated Rome, 10th March, 1816,) offers many curious observations on the ancient art of pottery, and the fabrication of vases: M. Rossi believes that the artist having formed his work of clay properly moistened and prepared, caused it to be perfectly dried, and that in a dry state it passed into the painter's hands. On examination of those vases it will be found, says he, that the painter scratched or engraved his first sketch of figures with a metal point which produced on the dry clay a slight trace or furrow, without any rising or relief on the edges, and somewhat shining, from the impression of the point; a circumstance which could not have existed if the work had been made on soft or moist clay. In some few vases, however, M. Rossi allows, the outlines appear to have been traced with a color slightly different from that of the clay.—It seems that the painter seldom deviated from the outlines thus traced with the point; a proof, says M. Rossi, that the pictures on vases were always copies, and never the original works of those who executed them.—In the second letter, (from Rome, March 31st, 1816,) he continues his remarks on the pictures which vases exhibit, and which he attributes to artists neither of the highest nor the lowest rank, but capable of imitating, though in the principal parts only of figures, the beauties of their originals, executing in a negligent style the inferior or accessory parts. If it be asked, whence did those painters derive their designs? M. Rossi answers, from the sculptured marbles of Greece—or from impressions of them taken in *terra cotta*, which the artist could obtain without the trouble of actually visiting the marbles themselves: his reasons for entertaining this opinion conclude the second letter.—In the third, (dated Rome, April 15th, 1816,) he particularly notices those vases generally called, but improperly, Sicilian,—which exhibit figures raised or relieved on the ground of clay by means of a dark or black color, a style of painting which seems to imitate shadows on a wall; whence many antiquaries have inferred

the extreme antiquity of these vases, supporting their opinion by the barbarous designs, the disproportions of figures, and strange deformities, which, according to them, announce that art what still in its infancy. M. Rossi, though he allows that this style of painting may in the beginning have been derived from an imitation of shadow, is not willing to believe that the vases generally called Sicilian are more ancient than those before noticed; he regards the pictures found on them as partaking of the caricature or masque style; and he affirms that the artists who indulged in those ill-proportioned and grotesque figures, occasionally proved, by a few masterly touches, that they were capable of better execution. It must also be remarked that as most of the Sicilian vases represent Bacchanalian scenes, the caricature style seems best adapted to give an idea of those orgies in which the performers appeared masqued and disguised. However this may be, we discover, amidst the gross disproportions and extravagant figures on Sicilian vases, many circumstances which bespeak art in its adult state, and show that those figures were rendered caricatures purposely, and not through ignorance or inability of the painter.

In the "*Avis de l'Editeur*" prefixed to the work before us, Mr. Millingen notices the happy effect produced on public taste in England since the introduction of Sir William Hamilton's and Mr. Thomas Hope's magnificent collections of vases; the same beneficial result may be expected from the one here described, for which his countrymen are indebted to Sir John Coghill. It has been shown by various writers that the study of Greek vases may furnish most important assistance to those engaged in explaining the ancient authors, as well as to artists, in offering them models worthy of imitation: respecting the origin of vases, the times and places of their construction, and the uses for which they were intended, we may refer the reader to Mr. Millingen's "*Peintures Antiques et inédites de Vases Grecs*," lately noticed in this Journal, (No. LVII. p. 118;) and we proceed to that learned antiquary's explanation of the plates representing Sir John Coghill's painted vases.

Plates I, II, and III are devoted to a vase which may be considered as holding a place among the finest monuments of this kind. It was found near Agrigentum in Sicily; a city distinguished for the exquisite taste of its ancient inhabitants, according to Diodorus, and equally remarkable for the number of chariots and horses which it furnished towards the celebration of those solemn games, instituted either from religious motives, or in honor of the illustrious dead, or to commemorate some impor-

tant event. One picture on this vase represents a young man in a chariot drawn by four horses : he seems to have outstripped his rivals in the course, and presents himself before the judge or president of the games, to claim the reward of his victory ; he is accompanied by a female, who sits by his side, and assists in managing the reins, whilst two other females, one running before the horses, the other by their side, seem to indicate the way ; these are perhaps the nymphs *Αρεη*, Virtue, and *Ευκλεια*, Glory, and the female sitting in the chariot, *ΝΙΚΗ* or Victory herself. Another painting exhibits the same young man, who, having obtained the prize, returns to his own country : a group of three women dancing, and other figures, which our author most ingeniously explains, form the accessory devices of this most interesting vase. In Plates IV and V, taken from the cover of a cup, found near Pæstum, we behold a young man playing on a lyre with nine strings, a woman who sings and plays on a five-string lyre, whilst one elbow rests on a tambour or tympanum ; a performer on the double flute accompanies them : in another part of the composition we perceive two women with various objects, probably the prizes gained by musical excellence. Some have supposed the subject of this painting to be the contest between Apollo and Marsyas ; but Mr. Millingen believes that the artist merely intended to represent musicians executing a Pæan or hymn in honor of the divinity whose temple appears. Plates VI and VII, the return of Vulcan to Heaven, from which he had been exiled : four figures occupy one face of this vase ; the first Marsyas, with his double flute, then Comedy holding a thyrsus and the cup called Cantharus ; next Bacchus, with a goblet from which wine falls on the ground ; lastly, Vulcan with his axe, and the pileus which covers his head ; over each figure the name is written in capitals, *ΜΑΡΣΥΑΣ*, *ΚΩΜΩΔΙΑ*, *ΔΙΟΝΥΣΟΣ*, *ΗΦΑΙΣΤΟΣ*. It may be here remarked that in *Comædia* the *iota* is not subscribed, but placed at the side of the *omega* ; a circumstance observed in some other ancient inscriptions. This vase exhibits on the reverse three youths wrapped in their cloaks ; a subject of such frequent occurrence on this part of vases, that it may be supposed to indicate their destination, as prizes to those young persons who distinguished themselves in gymnastic exercises. Plate VIII, from a vase found near Agrigentum, represents three young men reclining by the side of two tables ; one holds a cup ; there is also a female, who plays on the double flute ; and another who dances, beating time with cymbals. On painted vases we often discover subjects like this, which commemorate scenes of festive enjoyment. Plate IX,

Victory in a chariot drawn by four spirited horses, encouraging a youthful charioteer who seems frightened at the rapid movement. Plate X, represents a warrior, with his helmet, lance, and shield, (which is ornamented with the figure of a serpent, whilst some drapery hanging from its lower part exhibits two eyes); the warrior converses with an old man, who holds a long staff:—this subject frequently appears on vases, and probably celebrates the return of some hero to his country and his friends. The usual acclamation *ΚΑΛΟΣ*, (applicable to the person for whom the vase was intended as a present,) is written above the figures. Many ancient monuments record the dispute between Apollo and Hercules for the Delphic Tripod; but the reconciliation of those two divinities, according to our learned author, is for the first time represented in the painting on a vase delineated in Plate XI. We behold in Plate XII, a subject often delineated on Greek vases—the departure of a youthful hero for war; a woman offers him a cup, which seems to contain fruit; on one side is an old, and on the other a young man. Plate XIII, the reverse of the vase, exhibiting two youths conversing with a woman. Plate XIV, Aurora pursues young Cephalus; who endeavors to avoid her:—the story of these personages we find on many vases, which seem copied from the same original; but here the painter has introduced Cephalus's dog, which, with his javelin, was very famous in ancient mythology. The reverse, (Plate XV,) shows two young men coming from the bath after their gymnastic exercises, holding the *strigiles* or flesh-scrapers. In Plate XVI, we see two women carrying lighted torches, and a thyrsus; one, attacked by a satyr; strikes him with her torch; another satyr, being frightened, retires. On the reverse (Plate XVII,) three youths, one offering a cup to him who is in the middle. Plate XVIII, represents two Satyrs attacking a young Mænade; she holds a thyrsus: the outer border of this vase is ornamented with figures of lions and wild boars, in which the ancient style is imitated. On the reverse, three youths, conversing in the usual manner. Plate XIX exhibits a painting which, with respect to the inscriptions that indicate the different personages, must be considered as highly interesting. Bacchus, *ΔΙΟΝΤΕΟΣ*, bearded, and clothed in a long folded tunic and ample cloak; under the form of a satyr we behold *ΚΝΜΟΣ*, *Comessatio*, or “genius of the table;” he plays on the double flute, and excites to the dance two nymphs, companions of Bacchus; one called *ΓΑΑΗΝΗ*, Tranquillity, the other *ΕΤΑΙΑ*, Serenity; the former holds a tambour or tympanum; the second marks time, by the filling or crack-

ing of the fingers; a practice yet observed in Italy by those who dance the Tarantella. Plate XX, here a young woman dances with great vivacity to the sound of a double flute, on which another female plays: of two spectators, one seems to be a gymnasiarch, the other a youth who expresses surprise and admiration: this amusement, combining music and dancing, was called *acroama*, and the women employed in it were courtesans or slaves: a column placed in the middle, shows that the scene passed near a habitation, or perhaps within the portico of a gymnasium.

In Plate XXI, a young woman, probably Venus, is carried through the air on a swan's back; a little winged Love, in a new and capricious attitude, hovers over her head, and encompasses her with a long garland of laurel or myrtle:—on the reverse three young men. This vase is remarkable for the singularity of its form, being surmounted with a cup, or patera, having a lid or cover. Plate XXII, No. 1, a vase made at Nola, represents on one side a woman occupied in spinning;—the business of many illustrious females in times the most remote; thus Homer describes Helen, Andromache, Circe, and Calypso. Above the woman here portrayed is written *KAAE*, beautiful. On the reverse appears a youth wrapped in a great cloak, with an inscription, which may be read in the most satisfactory manner *HO ΠΑΙΣ ΚΑΛΟΣ*, “the handsome or fine young man;” an acclamation addressed to him for whom the vase was destined as a gift:—this inscription is the more interesting, as it restores the true reading of many similar which have not hitherto been properly understood. No. 2 of the same Plate (XXII) represents a woman with great wings, holding a patera and vase, and preparing for a libation at an altar; above her is the usual acclamation, *ΚΑΛΟΣ*: this solitary figure seems taken from some more extensive composition. Plate XXIII, a warrior receives a cup of wine from a woman who seems to express surprise at his return, or grief for his departure:—such subjects, we have before remarked, frequently occur on vases, and might be supposed common scenes of hospitality; but here the name of *ΜΕΝΑΛΛΟΣ*, a dog, and other circumstances, would indicate the celebrated Menelaus, youngest of the Atrides: in his figure Mr. Millingen remarks many very curious particularities of the ancient Greek armour. On the reverse, Bacchus holds a vine-branch, and a cup in which he receives wine from a Satyr: the inscription on this side is not legible. Another Dionysiac scene is found on the vase Plate XXIV: four Satyrs, with the ears and tails of horses, seem engaged in a kind of dance called *Σκυρς* or *Σκοπυρμα*, (see

Athenæus, lib. xiv. cap. 27.) On the reverse, two young men, as usual.

Respecting the subject of Plate XXV, Mr. Millingen first offers the observations of his accomplished friend, M. Chevalier de Rossi, and then his own. According to the Italian antiquary, it represents Hercules at the moment when he decided between Virtue and Vice, here expressed by Minerva and a female figure, denoting Pleasure or Voluptuousness; behind this female Mercury appears as if waiting for the decision of Hercules, that he might carry the news to Olympus: another male figure at the opposite end may be one of Hercules' companions. Our learned author, however, Mr. Millingen, is of opinion that this interesting picture represents the Apotheosis of Hercules, whom Minerva had led into heaven; before him is Hebe given by Jupiter as his wife; near her is Mercury, by whom she had been conducted to Hercules; and the extreme figure is probably Theseus, the intimate friend of that hero during life, and exalted, like him, to divine honors after his death. A difference of opinion in the explanation of ancient monuments will not surprise us now, if we consider that even in the time of Pausanias many works of former ages were subject to a variety of interpretations.

In plate XXVI, two young men perform funeral rites at a sepulchral cippus, probably alluding to the story of Orestes at the tomb of Agamemnon. Plate XXVII is a gymnastic subject. The story of Perseus occupies No. 1. of Plate XXVIII. He and Minerva appear standing near an altar: the goddess seems to instruct him respecting the enterprise in which he engages. No. 2. of the same plate represents a young woman offering a libation to another female, we may suppose some divinity, but without any particular attribute. Plate XXIX, (No. 1,) Orestes pursued by a fury, for the murder of his mother; and No. 2, a warrior pursuing a woman; perhaps, as M. de Rossi thought, Paris and CEnone; or, as Mr. Millingen suspects, Cephalus and Procris. Plate XXX, a woman, probably Glory or Virtue, showing a long fillet to two young men, as an incitement to noble actions, or as a recompense. Plate XXXI, No. 1, Bacchus and a Satyr. Plate XXXI, No. 2, one woman presents a casket to another. Plates XXXII and XXXIII show the different forms and ornaments of seventeen vases. Plate XXXIV, Mercury conducting the three goddesses on mount Ida to await the judgment of Paris. No. 2, Hercules overcomes the Nemean lion, not according to the usual mode of representation, by raising him up and stifling him in his arms,

but by leaning on and crushing him with all his force against the ground. Plate XXXV, No. 1, a centaur fighting with two Lapithæ. Nos. 2 and 3, warriors engaged in combat, whilst two women seem to await the issue. Mr. Millingen regarded similar figures, not as women, but as heralds. Were the inscription on No. 3 legible, all difficulties in the explanation of this painting would probably be removed. Plate XXXVI, a warrior, with two other persons on each side: above, a Harpy between two lions. Plate XXXVII, represents Bacchus between two Satyrs: on the reverse a figure, perhaps Apollo, playing on the lyre, and standing between two women. Plate XXXVIII, Bacchus, two females, probably the Hours, and Mercury. Plate XXXIX, another Dionysiac subject; two Satyrs, and two Nymphs or Mænades, perform an animated dance. In Plate XL a centaur fights with two Lapithæ: the inscription seen above them our learned author with his wonted acuteness condemns as a modern imposture, added to enhance the value of this vase. Plate XLI, Bacchus between two Satyrs, one of whom carries on his shoulders a diminutive but bearded and aged Satyr: the other leads an ass. This animal frequently appears in the Dionysiac ceremonies. Plate XLII, a woman with large wings pursues a young man who endeavors to escape from her: another female seems to avoid the scene. That learned antiquary Boëttiger (Dissert. sur les Furies, p. 19.) regarded the winged figure as the *Ποινή ὑστερόνου*, pursuing a youth whom she threatens. Plate XLIII, a naked youth holding a cup: the inscription *HO ΠΑΙΣ ΚΑΛΟΣ*, often found on vases, we have already noticed (see Plate XXII, No. 1). A young man appears, in Plate XLIV, playing with a dog and a tortoise, which he holds by a string fastened to the creature's foot. In Plate XLV we recognise a subject very often observed on Greek vases, Electra sitting at the tomb of her father Agamemnon, with vessels containing the water necessary for libations and perfumes. Before Electra is Orestes; we behold also his friend Pylades and a female attendant of Electra holding a perfume-vessel. Plate XLVI shows the opposite side of the same vase. In this painting the Chevalier Vivènzio would suppose Iphigenia sitting on an altar: Orestes, Pylades, and the image of Diana Taurica, but according to Mr. Millingen, the sitting figure is Io; the sprouting horns allude to her metamorphose. She claims the protection of a king, whose rank is indicated by his sceptre. Plates XLVII and XLVIII, two combats, serving as ornaments to the same vase that exhibits the paintings last described. Plates XLIX, L, and LI, the first belongs to the

class of those representing funeral ceremonies. A woman appears leaning on a cippus or altar, destined for sacrifices: she holds a mirror, as an offering on the tomb; on the other side of the altar is a young man, with a long branch of a palm-tree. On the reverse, (Plate LI,) are three youths, one holding a thyrsus. Below is a Satyr sleeping on the skin of a lion. The vase represented in Plate LII is remarkable for its form as well as the number of painted figures, and, above all, for the ships which it exhibits, and which have not yet been found on any other monument of this sort. The exterior is perfectly smooth; the upper edge or border ornamented with a number of figures, male and female, in various attitudes, but which it would be difficult to explain: the ships appear to be a kind of gallies, having two low masts, besides a flag; each mast supports a large sail, and the side presented to view is furnished with twenty-four oars.

Here we must close Mr. Millingen's splendid volume, in which, as in his works before noticed, and those which we purpose to examine in future numbers of our journal, he supports his opinions and conjectures with classical authorities, so happily applied, that to us they seem incontrovertible; and we regret that our limits prevent us from doing adequate justice to this accomplished antiquary, by a fuller account of his erudite labors.

*Literæ Quædam Ineditæ ex Autographis inter schedas
D'ORVILLIANAS, in Bibliotheca Bodleiana adser-
vatas descriptæ.*

No. V.—[Continued from No. LXI.]

Viro Clarissimo J. P. D'Orville S. P. D. L. Valckenaer.

LITTERÆ, quibus significabas velle te ut in Ammonio edendo pergerem, recte ad me delatæ; non parum ad propositum urgendum perpulerant. Castigatum Eruditiss. Hecydecoperi carmen, quo me pro facili tua humanitate mactare etiam voluisti,

gratissimus accepi, et ex importuno casu verum dolorem percepi: Inter labores, quos hac in palæstra nondum exercitato satis molestos quotidie exhibet Ammonius, hoc quidquid est Schediasmatis, re prius cum Aug. van Stavaren communicata, conscribillavi. Id si sequenti Miscell. Observ. Tomo inseri jubeas, erit quod mihi plurimum gratulabor. Vereor ne in ætate Codicis Vossiani finienda et in ultima Observatione erronea commiserim. Vale, Vir Celeberrime.

Dabam Lugduni Batav. xvi. Kal. April. MDCCXXXIX.

Clarissimo Doctissimoque viro D. Jacobo Philippo
D'Orville Bernardus de Montfaucon S. P. D.

Rei literariæ mole pene obrutus, Vir Amicissime Epistolis, quæ ex variis Europæ partibus passim accedunt, non ita diligenter nec pro voto respondere valeo; quamquam nihil mihi optatius cadere possit, quam ut tuas accipiam literas: tamen dolore affectus sum quod tam brevi tempore socerum et uxorem et filium amiserim. Si Lutetiam denuo veneris, ut sperare jubes, summo gaudio te complectar.

Tertium-decimum et postremum S. Joannis Chrysostomi tomum tandem absolvi. Bibliotheca Bibliothecarum nova etiam cusa est. Supersunt tamen præliminaria et pars magna indicis majoris, in quo omnia summa accuratatione ponuntur. Ad literam tandem II pervenimus, sed typographi nihil diligenter agunt.

De Maffeianis operibus non multum curant sodales nostri, quod non ignorent ipsum vel in ipsa Italia non in tanto precio haberi. Vidi Epistolam ex Italia missam ad Maffei jactantis se ludibrium concinnatam. Verum hæc quæ de Maffeo scripsi quæso ne alteri cuiquam communices.

Nescio quando Inscriptiones illæ Formontianæ, quæ magni certe precii sunt, typis dabuntur. Nunquam certe tam ampla, tam accurate descripta, et tanti precii Inscriptionum Græcarum collectio data fuit.

Libros illos quos commemoras, κατὰ Μουάμεδ, κατὰ Σαρακηνῶν, et ἑλεγχος Ἀγαθήνου πρὸς Χριστιανὸν, nunquam legi, nec ab aliis commemoratas vidi. Glossarium Latinum duplo auctius sex tomis ediderunt sodales nostri. D. Carpenterius sodalis noster multa ad Glossarium illud spectantia collegit, quæ hoc titulo edi curabit *supplementum ad Glossarium Latinum*, et hæc duos tomos conficiet. Nullus ex nostris de augendo Glossario Græco cogitat. Vale, Vir amicissime, et me amare perge.

Dabam Lutetiæ, Nonis Maii, anno 1738.

Leidæ, d. 16 Febr. 1738.

V. C. J. P. D'Orville S. P. D. Sigebertus Havercampus.

Mitto ad te, Vir Clariss., Tomum secundum Historiæ Universalis. In tertio quoque jam multum editio processit, quem spero ante hujus anni exitum in lucem proditurum. Orosius jam prodiit; typis mox mandavi Tomum II. Thesauri Morelliani, sed illud lentum erit negotium. Accepi nuperrime Venetiis Museum Dom Theupoli sive Tirpoli, nescio an illud videris et vix puto. Anaglyphum, quod ante aliquot menses ad me misisti, nunquam offendi. Domestica tua vulnera doleo, ipse ut bene valeas et diu opto.

E. H. BARKERI

DISSERTATIO DE VARIIS BASSIS, quorum mentio in veteribus Scriptoribus et Monumentis facta est.

PART III.—[Concluded from No. LXI.]

LUCILIUS Bassus, s. *Bassus Lucilius*. “Att. 12, 5. malus auctor, (‘Cato me quidem delectat, sed etiam Bassum Lucilium sua.’)” Ernestii *Clavis Cic.* p. 116. Ed. Oxon. De hoc Auctore altum, silet Matth. Aimerichii *Specimen veteris Romane Literaturæ deperdita vel adhuc latentis*.

“Lucilius Bassus, familiaris Ciceronis, cujus meminit *ad Att.* 12, 5. Cato, inquit, *me quidem delectat, sed etiam Bassum Lucilium sua*. De eodem arbitror loqui Cic. in *Fam. ad Trebat.* 7, 21. (20.) *Ego a Sexto Fadio, Neronis discipulo, librum abstuli, Νικίανος περὶ Πολυφάγας. O medicum suavem, meque docilem ad hanc disciplinam! Sed Bassus noster me de hoc libro celavit: te quidem non videtur.*” Jo. Glandorpii *Onom. Hist. Rom.* p. 453. Sed Ernestio aliter visum est, quippe qui in *Clave Cic.* p. 72. scripserit, “*Bassus, ad Div.* 7, 20. Vide *Cæcilius*,” i. e. *Q. Cæcilius Bassus*, de quo mox agetur. Mihi tamen placet *Bassus Julius Medicus*, cum hoc in

loco medicorum istorum, Niconis, et Sexti Fadii, meminerit Cicero.

Lucilius Bassus, Judææ legatus, Joseph. B. J. 7, 6, 1. *Εἰς δὲ τὴν Ἰουδαίαν πρεσβευτῆς Λουκίλιος (Λούκιος Big. Vat. Voss.) Βάσσος ἐκπεμφθεὶς, καὶ τὴν στρατιὰν παρὰ Κερκαλίου Οὐτίλλαντος παραλαβὴν, τὸ μὲν ἐν τῇ Ἡραδαίᾳ φρούριον προσηγάγετο μετὰ τῶν ἐχόντων, κ. τ. λ.: 7, 6, 6.: Περὶ δὲ τὸν αὐτὸν καιρὸν ἐπίστειλε Καῖσαρ Βάσσω, καὶ Τιβερίῳ Μαξιμῷ, οὗτος δ' ἦν ἐπίτροπος, καλεῶν πᾶσαν γῆν ἀποδόσθαι τῶν Ἰουδαίων.* “*Lucilius Bassus*, post præfecturam alæ, Ravennati simul et Misenensi classibus a Vitellio præpositus, quod non statim præfecturam Prætorii adeptus foret, iniquam iracundiam flagitiosa defectione ad Vespasianum ultus est, Tac. Hist. 2, 100. 3, 12. 36. 40. 4, 3.” Jo. Jac. Hofmann. *Lex. Univ.* “*Lucilius Bassus*, Præfectus classis a Vitellio factus, partes illius, Vespasiano favens prodidit. Unde Vespasianus illum legavit sibi, misitque in Judæam, successurum Cereali Vetiliano, ubi mortem obiit. Tac. 18. et 19. Joseph. B. J. 7, 25. 28.” Jo. Glandorp. *Onom. Hist. Rom.* p. 553.

Lucius Bassus, A. U. C. 686. Coss. Q. Cæcilio Metello et Q. Marcio Rege. Dio 36, 2. *Οὗτος γὰρ (δ' Ἀριστίαν) ὡς τότε ἐκ τῆς Κυδωνίας ἀπεχώρησε, Λούκιόν τε τινα Βάσσον ἀνταναχθέντα οἱ ἐνίκησε, καὶ τὰ Ἱεράπυδνα κατέλαβε.*

Bassus Cæcilius, s. *Cæcilius Bassus*. Strabo 16. p. 1069. *Βάσσος δὲ Καικιλίος μετὰ δυοῖν ταγμάτων ἀποστήσας τὴν Ἀπάμειαν διακατέργησε τοσοῦτον χρόνον πολιορκούμενος ὑπὸ δυοῖν στρατοπέδων μεγάλων Ῥωμαϊκῶν κ. τ. λ.* “*Historiam refert Dio 47, (26. p. 508. 509. 510.) Bassi hujus etiam Cic. meminit ad Fam. 11, 1. 12, 11.*” Casaub. “*Cæcilius Bassus Pompeianus fuit, (Cic. ad Fam. 11, 1.) qui, post discessum a Syria Julii Cæsaris, gratiam legionis ibi relictæ sub jûvene delicatulo, Syriæ præside, sibi conciliavit, et provinciam vi tenuit.*” Falconer. “*Q. Cæcilius Bassus, Att. 2, 9. Quæstor Cæsare et Bibulo Coss.: ad Div. 11, 1. Eum sperabat Brutus firmiorem fore, nuntio de morte Cæsaris allato: Phil. 11, 13. Exercitum in Asia privatus habet: ad Div. 12, 11. 12. In Syria legionem habuit, quæ ad C. Cassium venit, invito Basso: ad Div. 12, 18. Deiot. 8, 9. ubi male vulgo Cattiis est. De turbis ab eo in Syria motis vide Joseph. 14, 11.*” Ernestii *Clav. Cic.* p. 75.

“*Q. Cæcilius Bassus, Eques Romi. Pompejanarum partium, bellum in Syria excitavit, Sex. Cæsare interfecto, Liv. l. 116. Cic. Phil. 2. et ad Att. 14. Dion 47. Appian. 4. Apamea duabus legionibus capta, duorum exercituum obsidionem perpeusus, tandem se quibus voluit, conditionibus tradidit.*” Strabo

16. Vide amplius Cic. *ad Att.* 14. et annotationes in eum locum Victorii, citantis Dionem p. 511." Jo. Glandorpium *Onom. Hist. Rom.* p. 173.

Q. *Lecanius Bassus*. "L. Paulo, Q. Marcio Censoribus, primum in Italiam carbunculum venisse, Annalibus conscriptum est, peculiare Narbonensis provinciae malum: quo duo Consulares obire condentibus hæc nobis eodem anno, Julius Rufus, et Q. Lecanius Bassus, ille medicorum inscientia sectus; hic vero pollice lævæ manus evulso acu ab semetipso, tam parvo vulnere, ut vix cerni posset." Plin. *Hist. Nat.* 26, 4. "Hujus mentionem facit Diosc. in *Præf.*: 'Ἡ τοῦ κρατίστου Λεκανίου Βάσσου πρὸς σὲ διάθεσις, ἣν ἐγνώμεν συνδιάγοντες ὑμῖν, δῆγμα οὐ σμικρὸν τῆς ἐν σοὶ καλοκάγαθίας. Hinc colligunt quidam non potuisse Plin. e Diosc. suas de plantis historias describere, quum eodem seculo uterque floruerit, et ingenii sui monumenta reliquerit. Hæc Joannes Baptista, Persii interpret." Dal. "Gesserat Consulatum C. (sic) Lecanius Bassus cum M. Licinio Crasso Frugi, triennio ante Rufum, de quo dictum est proxime, anno DCCCXVI., ut auctor est Tac. *Ann.* 15, p. 250. Sibi fuisse perfamiliarem Diosc. in *Præf.* testatur." Hard. "Paulo post Galieni tempora Furius Lupus florebat, qui cum Aurelio Probo, tertium Consule, Consul et tum simul Præf. Urbi erat. Idem enim quandoque Consul et Præf. Urbi fuit, ut Furius Lupus A. CCLXXVIII. Victorianus A. CCLXXXII., Pomponius Januarius A. CCLXXXVIII., Tiberianus A. CCXCI., Bassus A. CCCXVII." Jo. Jonsius *de Scriptt. Hist. Philos.* 3, 14, 5. At apud Harduin. l. c. est DCCCXVI., non CCCXVII. "*Lecanius Bassus*, prænom. *Cajus*, Cos. cum Crasso Frugi, A. U. C. 816. sub Nerone. Vide et *Quintus*. Tac. *Ann.* 15, 38." Jo. Jac. Hofmann. *Lex. Univ.* "Q. *Licinius Bassus*, Consul sub Nerone, anno urbis conditæ DCCCXVI. periit carbunculo, teste Plin. 26, 1.: ubi tamen mendose *Lucanius*, quomodo et ap. Corn. Tac. perperam *Luxanius*, vocatur." Jo. Glandorpium *Onom. Hist. Rom.* p. 536.

"*Lollius Bassus*, Scriptor Epigrammatum Græcorum, citatur a Planude." Jo. Glandorpium *Onom. Hist. Rom.* p. 549.

"*Lollius Bassus*. Ex XI. Epigrammatis, quæ Basso tribuuntur in *Anal.* 2, 160=2, 146. tollendum est *Epigr.* 3., quod *Nicarchi* est. *Epigr.* 2. in membr. inscriptum *Βάσσου Σμυρναίου*. Tempus, quo vixerit, colligi potest ex *Epigr.* 10. in Germanici mortem, qui obiit Antiochiæ A. V. C. 771. Cf. Tac. *Ann.* 2, 71. (In *Anthol. Planud.* p. 6. HSt. Lollio Basso tribuitur *Epigr.* de Germanici virtutibus, quod Vat. Cod. Crinagoræ inscribit.) Quod autem Fabricius existimat, Horat.

expressisse *Epigr.* 6., quod est de mediocritate, id nihil est. Plurimi Poëtæ eadem dixerunt. *Bassum Sophistam* commemorat Lucian. *adv. Indoct.* 3, 118. Cæterum non uni Basso hæc *Epigr.* tribui debere existimabat Leich. *Pref.* p. vi., causa, cur ita existimaret, non allata." Jacobs. *Anthol.* 13, 867. Vide *Bassus Agonotheta*.

Bassus Corinthius, Suid. Βάσσιος Κορίνθιος. Ἀπολλώνιος (V. A. 4, 9.) πρὸς τοῦτον διηγήθη· πατραλοίας μὲν γὰρ οὗτος ἰδόκει καὶ ἐπεκρίσταιτο, σοφίαν δὲ ἑαυτοῦ καταψεύδετο, καὶ χαλινὸς οὐκ ἦν ἐπὶ τῇ γλώττῃ. Λοιδορούμενον δὲ αὐτὸν ἐπίσχευεν ὁ Ἀπολλώνιος, οἷς τε ἐπίστειλεν, οἷς τε διελέχθη κατ' αὐτοῦ· πᾶν γὰρ ὅπερ ὡς ἐς πατραλοίαν ἔλεγεν, ἀληθὲς ἰδόκει· μὴ γὰρ ἂν ποτε τοιοῦδε ἄνδρα ἐς λοιδορίαν ἐκπεσεῖν, μηδὲ ἀνεπείν, (ἀν εἰπῇν, Philostr. rectius, notante Reinesio,) τὸ μὴ ὄν. "Ad quem Apollonii extant *Epist.* 36. 37." Olear. Vide et *Epist.* 74. et Th. Reinesii notam ad *Marm. Oxon.* p. 511. "*Bassus, σύγχρονος* et æmulus Apollonii: de hoc Suidas." Jo. Glandorpii *Onom. Hist. Rom.* p. 158.

Βάσσιος Ἀγωνοθέτης Νεμέσεων, *Marm. Oxon.* 10. p. 21. 83. "In quo *Marmore* accensentur donaria, in extructionem et ornatum Gymnasii Smyrnenensis collata. Ita quidem videtur Selden; consentiuntque in Smyrnam nonnulla; nimirum Claudia Nicetæ, quæ Rhetoris Smyrnæi Nicetæ sive conjunx sive filia; tum et Polemon, quem, cum esset Laodicensis, Smyrnæ docuisse docet Suidas; ipsis nominibus hic expressi. Dubiam autem reddit hanc conjecturam, quod hic nuncupari auditur Cl. Bassus, qui philosophus et agonotheta Isthmiorum Corinthii fuit, ut constat ex Philostr. V. A. 4, (9.) Πρυτάνεις quoque Smaragdus et Claudianus recte Corinthiis adseruntur, vel ideo quod πρύτανις annuus apud eos magistratus fuerit; et πρυτάνεις e gente Bacchiadarum jam olim dynastiam quartam apud Corinthios constituerint. Sed prævalet tamen istud de Smyrna." Th. Reines, p. 511. Notandum quoque est Lollii Bassi *Epigr.* 2. in membr. inscriptum esse Βάσσου Σμυρναίου. Cæterum de Basso Corinthio modo diximus. Cf. *Bassus* Libanii infra.

Bassus Stoicus. "Ptolemæi Auletæ temporibus floruit Apollonius Tyrius, qui *Stoicorum Philosophorum eorumque Librorum Historiam* texuit.—Quod si Apollonii illud opus de Stoicis Philosophis superesset, de istorum præ cæteris Philosophis frequentia constaret. Nos damnum illud aliquando resarcire conantes, Stoicorum in scriptoribus priscis occurrentium historiam notabamus, quorum hæc fere sunt nomina,—Balbus, Basilides, Bassus," etc. Jo. Jonsius *de Scriptt. Hist. Philos.* 2, 18, 1.

Bassus Sophista. "Mentio ejus exstat ap. Lucian. c. *Indoct.*

Εἰ Βάσσος, ὁ ἡμέτερος ἐκεῖνος σοφιστής, Si Bassus noster ille Sophista. Nescio an sit ille ipse, cujus *Epigrammata* quædam exstant in *Anthol.*, quam Planudes concinnavit." Meursii *Bibl. Gr.* in *Opp.* 3, 1170. Vide Lollius Bassus, et Bassus Agonotheta, et Bassus Libanii infra.

"Bassus Calpurnius; sic enim in vetustis omnibus Inscr. legitur ap. Gruter., non uti vulgo Calphurnius. Laudatur in *Indice* libri 16. et sequentium." *Harduini Index Auctorum a Plinio citatorum.* "Calphurnius Bassus, citatur C. Plinio in *Nat. Hist.*" Jo. Glandorpium *Onom. Hist. Rom.* p. 193.

"Bassus Julius. Vixit hic Augusti temporibus; ac licet homo Latinus, Græce tamen de re medica scripsit, teste Diosc. *Præf.*, in qua Βάσσος ὁ Ἰούλιος, non ὁ Τύλιος vel Τυλαῖος, uti et ap. Epiphan. *adv. Hær.* l. 1. n. 3., ubi ejus Bassi meminit, inter insignes Medicos, legi oportere viderunt ante nos eruditi. Julius Bassus a Scribonio laudatur in *Comp.* 29." *Harduin. l. c.*; qui tamen nullum Plinii sui locum indicavit, in quo Julii Bassi nomen legi possit: vide *Indicem* libri 1, 20. ubi leguntur hæc, "E Sextio Nigro, qui Græce scripsit, Julio Basso, qui item." "Bassus et Sextus Niger, Romani, de Medicina Græce scripserunt. *Volaterr.*" Nic. Lloyd. *Dict. Hist. Geogr. Poët.* "Julius Bassus, scripsit Græce de medicina. Citatur Plinio Secundo l. 1. ex 20." Glandorp. *l. c.* p. 485. Cf. Plin. 7, 54. "Super omnes C. Julius, Medicus, dum inungit, specillum per oculum trahens," (expiravit.)

"Philodamus Bassus. 'Philodami Bassi aurificis ossa hic sita sunt,' Inscr. Gruteri DCXXXVIII, 10." Fr. Junius *de Pictura Veterum (Catal.)* p. 163.

T. Titius Bassus. *Marm. Oxon.* 65. p. 36. 'Et T. Titio Basso, amico suo, homini optimo, et singularis exsempli.'

M. Bassus Aquila. "Bassus, adj. In multis Romanorum familiis cognomen est, ut apparet ex *Indicibus* Gruteri etc. Aliquando transit in nomen, ut M. Bassus Aquila, ibid. p. 12. n. 7." Forcellini *Lex. tot. Latin.*

Bassus Patricius. Georgius Codinus *de Origg. Const.* in Meursii *Opp.* 7, 656.: Τὰ Καρπίανου τὴν Θεοτόκον ἀνήγειρε Καρπίανος Πατρίκιος ἐν τοῖς χρόνις Κωνσταντίνου τοῦ Παγανάτου. Τὰ δὲ Βάσσου ἀνήγειρε Βάσσος Πατρίκιος ἐπὶ τῆς Βασιλείας Ἰουστινιανοῦ τοῦ μεγάλου, ἔχων αὐτοῦ καὶ τὸν ἴδιον οἶκον· οὗ τινος εἰς ἔχθραν ἐλθούσα Θεοδώρα ἡ γυνὴ τοῦ Ἰουστινιανοῦ, ἔσφιγγε τὴν κεφαλὴν αὐτοῦ μετὰ κόρης, καὶ ἐπνίξεν αὐτόν.

"Bassus, *Praefectus urbis*, rescribit Constantinus Magnus *Cod. de Legibus et Constitutionibus Principum.*" Jo. Glandorpium *Onom. Hist. Rom.* p. 158.

"*Basso alii, Praef. Prat.,* rescribitur a Theodosio et Valent. *AA. Codic. prim. de Apostatis.*" Jo. Gl. *l. c.*

"*Basso alii ab AA. et CC. quarti Codic. tit. 31.*" Jo. Gl. *l. c.*

"*Basso alii rescribit Pius quinti Codic. tit. 25.*" Jo. Gl. *l. c.*

"*Pomponius Bassus, vixit aetate Plinii Junioris, qui secessum illius ad eundem scribens collaudat.*" Jo. Gl. *l. c.*

"*Pomponius Bassus, (A. U. C. 971.) cæsus ab Heliogabalo, quod rebus, quas ille faceret, minime oblectaretur. Sed alterum crimen gravius erat, quod pulcerrimam uxorem atque nobilissimam haberet. Ea erat Claudii Severi, et M. Antonini neptis, quam ipse postea duxit, nec ei, ut mariti mortem lugeret, permisit. Dion (p. 1354.)*" Jo. Gl. *l. c.*

Bassus, Pomponii filius, Praefectus Mysiae, A. U. C. 970. Dio p. 1328. Τὸν τε Μανλίον, καὶ τὸν Ἰούλιον, καὶ προσέτι Σουλπίκιον Ἀθήναιον, ὧς ἄλλους τέ τινες, καὶ τὸν Βάσσον, τὸν τοῦ Πομπωνίου παῖδα, ᾧ τῆς Μυσίας ἀρχεῖν ὑπεσχεσάμην, ἐπισυχοφαντήζει.

"*Pomponius Bassus, sub Valeriano Cons. A. U. C. 1010. primæ sententiæ sub Claudio vitam suam reip. obtulit, cum inspectis libris fatalibus, ejus viri morte remedium promitti cognovisset. Aur. Victor.*" Jo. Gl. *l. c.*

"*Pomponius Bassus, Consul cum Aurelio Fusco, A. U. C. 1010.*" Jo. Jac. Hofmanni *Lex. Univ.*

"*Bassus, Consul, Gentiani collega an. U. C. 963. Alius, Æmiliani collega an. 1011. Alius, Quintiliani collega an. 1041. Alius, Abladii collega an. 1083. Alius, Philippi collega an. 1161. Alius, Antiochi collega an. 1184. Volaterr.*" Nic. Lloyd. *Dict. Hist. Geogr. Poët.* "Item Fusci collega, imperante Gallieno, ap. Trebell. Pollion. in xxx *Tyrannis* c. 9., 'Fusco et Basso Consulibus quum Gallienus vino et popinis vacaret.—Ingenuus, qui Pannonias tunc regebat, a Mæsiacis legionibus Imperator dictus est.' Sed *Tusco* leg. esse monet Salmas. Ita enim et *Fasti Siculi, Τοῦσκον* et *Βάσσον* habent. Iisdem Consulibus Cyprianum passum esse, in *Actis* passionis ejus scriptum est, quorum initium in vetustissimis membranis sic legitur: 'Tusco et Basso Consulibus, Carthagine, Secretario, Paternus Proconsul Cypriano Episcopo dixit' etc. Vide Salmas. ad *H. A. Scrr.*" Jo. Jac. Hofmanni *Lex. Univ.*

"*Bassus, Martyr* sub Decio clavis ferreis confixus, *Volaterr.*" Nic. Lloyd. *Dict. Hist. Geogr. Poët.*

"*Bassus, Hæreticus, Cæsinthi, Ebionis, et Valentini discipulus vitam hominum, omniumque rerum perfectionem collocabat in 24 literis et 7 astris: addens veram salutem ab Jesu Christo*

minime expectandum esse. Philastrius de Her." Jo. Jac. Hofmanni Lex. Univ.

"Bassus, dictus Secundus a felicitate, Plut. Coriolano." Jo. Glandorpium Onom. Hist. Rom. p. 158.

"Bassus, Augusti lib. prok. ab epistolis Græcis, Inscr. Antig. p. 246." Jo. Glandorp. l. c.

Bassus Horatii Carm. 1, 36, 13.

Neu multi Damalis meri

Bassum Threïcia vincat amystide.

"Basso et Bassiano scribit Liban. in Epist. suis." Jo. Glandorpium Onom. Hist. Rom. p. 159. Basso inscriptæ sunt Epistolæ Libanii Sophistæ nn. 362. 369. (1207. secundum Indicem, sed in textu frustra quæsi,.) 1263. et p. 761. 800. Biographiam ejus habes in Epist. 175. Andronico inscripta: Ἄλλ' ἐγὼ σοι παρὰ τοῦ Δημοσθένους λαβάν τι περὶ τούτου διαλέξομαι Βάσσου. Οὗτος τοίνυν, Ἀνδρόνικε, πένης μὲν ἐστίν, οὐ πονηρὸς δὲ γε. Οὗτος μέντοι Φοίνιξ ὦν, καὶ διὰ πάντων ἡκων πόνων, ἔστηκε νυνὶ λόγον τε κομίζων καὶ φασκάλιον (Reg. min. φασκόλιον) κενὸν, ὅπως τὸν μὲν ἄποι, τὸ δ' ἐμπλήσῃ. Σοὶ δ' ἄμφω πρέπει, τὸν μὲν δέξασθαι, τὸ δὲ, μικρὸν ὄν, ἐμπλήσῃ. Μέγα δὲ τούτῳ καὶ τὸ μικρόν· ὥστε τοὺς μὲν εἰσολίσσοντας οὐκ ἀνιάσεις, τὸν δὲ ληθόμενον ὀρθώσεις. Ὃς ἦκε μὲν ἐκ Δαμασκοῦ παρ' ἐμὲ πτωχὸς, λόγων ἐπιθυμητῆς· ἀκούων δὲ Αἰσχύλου λήγοντος, ἐκ τῶν πόνων τίκτεσθαι ἀρετὰς βροτοῖς, ὕπνον φυγῶν, καὶ θαυμάτων ἡδονὰς βλαβεράς, νομίσας τε τοὺς περὶ λόγους ἰδρωτάς μάθης ἡδύς, καὶ ταπεινὸν οὐδὲν, οὐδὲ αἰσχροὺς ἀναγκασθεὶς ἀχρηματία ποιῆσαι, πρὸς τοσοῦτ' ἔκει τέχνης, ὥστ' ἤδη καὶ περὶ τῶν σῶν καλῶν ἔχει τι φθέγγασθαι, σύμμετρον μὲν ἴσως οὐδὲν, ἔχει δ' αὖ τι τοιοῦτον, δὲ καὶ ἐπαινεῖσαι τις. Ἀλλὰ σὺ καὶ Δαμασκῷ καὶ ἐμοὶ χάριν διδούς, καὶ πολὺ πρότερον τῷ διδόντι λόγους θεῶ, καὶ λογισάμενος, ὅτι σοὶ τὸ ἀρχειν ἀπὸ τῶν λόγων, ἀπόπεμψον ἡμῖν τὸν Βάσσον, μετὰ βελτίονος μὲν ἡσθητός, ἡλαρωτέρου δὲ τοῦ προσώπου. Καὶ διὰ τῶν αὐτῶν τῷ μὲν βοήθει, τοὺς δὲ ἄλλους ἐπὶ παιδείαν παρακάλει. Meminit et ejus in Epist. 323. Maximo inscripta; et in Epist. 605. Chromatio inscripta legi possunt hæc: Βάσσος οὗτος ἤδη γεγονὼς ὑπὲρ εἰκοσιν ἔτη, πένης πένητος πατρός, ἦλθεν ἐκ Φοινίκης παρ' ἐμὲ κατὰ λόγαν ἐπιθυμίαν. Εἰδὼς δὲ ποιεῖν καὶ φεύγων ἡδονὰς ἐκτήσατο τοσοῦτον, ὅσον ἐγὼ μὲν ἐπαινεῖν ὀκνῶ, σοὶ δ' ἴσως οὐ μικρόν δοξεῖ. Τῇ μὲν οὖ

¹ "Æschyli locum frustra quæro. Simile est illud Phocylidis: πόνος δ' ἀρετὴν μίγ' ἐφίλλει. Affinia his lege ap. Rittersh. ad Opp. K. 1, 54. Gataker. ad M. Anton. 5, 1." Wolf.

πατρίδι μικρὸν ἔμπροσθεν ἐφάνη καὶ τοῖς ἄλλοις Φοίνιξι, καὶ ῥήτωρ ἐνομήσθη, νῦν τε ἐπελθεῖν ἰθέλων τὴν Παλαιστίνην, εἰ παρὰ σοὶ τε ὁρμή-
σαιτο καὶ μετὰ τῶν σῶν γραμμάτων ἔλθοι παρὰ τοὺς ἄλλους, ὅσον περ
παρ' ὑμῖν, τοσοῦτον ἔχειν ἡγεῖται πανταχοῦ δια σοῦ. Γενοῦ δὲ λιμὴν
ἀνθρώπων καὶ λέγειν εἰδότε, καὶ φιλεῖν καὶ μεμνησθαι χάριτος.

"*Cesellius Bassus*, origipe *Pænus*, illuso per somnium Ne-
rone, dum militibus illius nullos auri specus, quos ipsi promise-
rat, exhibere potest, pudorem et metum voluntaria morte effu-
git, Tac. 6. init. (*Ann.* 16, 1.)" Jo. Glandorp*i Onom. Hist.*
Rom. p. 218. "*Cesellius Bassus*, *Pænus*, mente turbida, qui
per somnium oblatam speciem ingentium thesaurorum, in agro
suo absconditorum, ad spem haud dubiam retraxit; persuasoque
Nerone Didonem Phoenissam ibi abdidiisse magnam vim auri
rudi pondere; dein effosso agro, et inani reperto, pudorem et
metum morte voluntaria effugit. Quidam vinctum ac mox
dimissum tradidere, ademptis bonis, in locum regiæ gazæ. Tac.
Ann. 16, 1. 2. 3." Jo. Jac. Hofmanni *Lex. Univ.*

Annius Bassus, Tac. *Hist.* 3, 50. "Ducebat Poppæus
Silvanus, consularis: vis consiliorum penes Annium Bassum,
legionis legatum: is Silvanum, socordem bello, et dies rerum
verbis terentem, specie obsequii regebat, ad omniaque, quæ
agenda forent, quieti cum industria aderat."

Ceterum vox *Bassus* est Latina, non e Græco fonte derivata.
"A *basis*, quo imum notari diximus, est Gallicum *bas*, i. e.
humilis, ac vulgo in musica dixere *bassum* pro *imum*: quemad-
modum argumento est, quod ei opponunt *altum*." G. Jo. Voss.
Etym. L. L. Omnino vide Eundem in libello *de Vitiis Ser-
monis et Variis Glossematis* p. 268. Ed. fol. "*Bassus*, a
βάσσω, *profundior*. Glossæ L. Gr.: *Bassus*, *παχὺς*, *ἑγγυλος*.
Isid. Gloss.: *Bassus*, pinguis, obesus. Glossæ L. Gr.: *Bas-
sululus*, *παχὺς*, *ὑποκοριστικῶς*. Glossæ Gr. L.: *Παχύτης* *Bassili-
tas*." Gesner. *Thes. L. L.* "Videtur duci a *basis*, geminato
ss: unde quidam *bassum* interpretantur humilem, depressum,
quia *basis* imo loco stat: alii custodem populi, ea ratione, qua
βασιλεὺς dicitur *βάσις* τοῦ λαῷ. Alii denique crassum, pinguem,
succulentum, quia qui tales sunt, humiliores videntur: unde in
Glossis vet. exponitur *bassus ἑγγυλος, παχὺς*. Hoc vero magis
placet." Forcellin. *Lex. tot. Latin.*

Thetfordiæ, Oct. 1824.

ON THE POEMS OF CALPHURNIUS AND NEMESIAN.

Quamvis ingenio non valet, arte valet;—OVID.

It is not from any high idea of the merits of the two writers before us, that we have selected them as the subjects of a short notice: we ought perhaps rather to say, of the writer before us; for the didactic fragment, which is the only undisputed work of Nemesian, is scarcely worth mentioning in a poetical point of view. The eclogues, however, which are published under the name of these authors, independently of their intrinsic beauties, (for such they certainly possess,) are curious; as the only remaining specimen,¹ after Virgil, of the Roman bucolic poetry; and as the book is one which few of our readers are ever likely to meet with, we have thought that a short article might not improperly be devoted to an account of it, accompanied with some extracts.

Little or nothing seems to be known of the personal history of M. Aurelius Nemesianus and T. Calphurnius Siculus, except that they flourished about the end of the third century, and were known to each other, as appears from Calphurnius dedicating his eclogues to Nemesian. Nemesian, besides his alleged share in the eclogues, is the author of an unfinished poem on hunting. Of this latter little need be said. It is a mere dry recital of particulars, unenlivened by the intervention of episode or moral sentiment; clothed indeed in language sufficiently elaborate, but far inferior in vigor and poetical expression to the fragment of Gratus on the same subject, which it otherwise resembles. It is only valuable for such information as it contains on the subject of which it treats.² The following curious mode of selecting the most promising whelps of a litter, may serve as a specimen:—

*Quin et flammato ducatur linea longe
Circuitu, signetque habilem vapor igneus orbem.*

¹ We say the only specimen, because, although many of the later Roman poets wrote idyls, there are none of them, we believe, on subjects professedly pastoral.

² To a London edition of the *Cynegetica* of Gratus and Nemesian, 1699, edited by T. Johnson, is appended the work of Joannes Caius, "*De Canibus Britannicis*," which our learned correspondent Mr. Barker has justly entitled "curious."

Huc omnes catuli, huc Indiscreta feratur
 Turba; dabit mater partus examen honesti.
 Nam postquam conclusa videt sua germina flammis,
 Continuo saltu transcendens fervida zonæ
 Vincla, rapit rictu primum, portatque cubili;
 Mox alium, mox deinde alium: sic conscia mater
 Segregat egregiam sobolem virtutis amore.

Of the eclogues, which are the chief subject of our present remarks, the seven former are the uncontested property of Calphurnius; on the filiation of the four latter the critics are not agreed. Those who maintain the claim of Calphurnius allege the authority of the oldest editions, and the generality of manuscripts, and the omission of all mention of Nemesian as a bucolic poet among ancient writers, while they speak of his didactic performance: those who advocate the claim of Nemesian, ground their opinion on certain varieties of diction, and a superior mellowness of style which they think they discover in the latter eclogues, and which the others explain on the supposition of these having been written at a later age than the rest. We are disposed to embrace the former opinion (which is that of later critics), and to ascribe the whole of these poems to one hand, with the exception, perhaps, of the ninth; the question, however, is scarcely worth deciding.¹

We are aware that, when we assign to these poems a distinguished place among the imitations of the Virgilian eclogue, we are not conferring on them any high praise; for the Virgilian eclogue itself is a factitious species of composition, and such as an over-refined age always produces, when it copies the forms, without retaining the spirit of a simple one; and bearing the same relation to the bucolic of Theocritus, (and still more to that of the earlier pastoral poets who must have preceded Theocritus,) as the hymns of Callimachus do to those of Homer, or the Virgilian, and we may add, without detracting from his glory, the Miltonian epic, to the Homeric; for the greatness of Milton, or of his poem, remains unaffected by the addition or subtraction of the epithet "epic."² Such kinds of writing are not founded in nature; they have no root in the human heart,

¹ The editions which we have consulted are those of Barthius, in which these poets are published as a supplement to Gratius, and a neat and useful little edition by Beck, Lips. 1803. It is from the latter that our quotations are made.

² In the same manner, the poem of Klopstock might be styled a hymn, or that of Camoens a "pilgrimage," without impugning their real merit: "what we call a rose," &c.

or in the feelings of a nation ; they are not the natural exhalation of the poetical mind in any one state of manners ; they appeal to none but conventional associations, and take no lasting hold on the mind. We speak of course not of the works themselves, but of the classes to which they nominally belong ; for that many of them contain beauties, in some cases of the highest order, no one can deny ; but these beauties are superinduced, and belong properly to other species of composition. It is on account of this artificial character that they are so peculiarly liable to burlesque ; for whatever is artificial must be more or less affected, and affectation of all sorts is the natural food of ridicule. Thus the odes of Horace, and the eclogues and georgics of Virgil, have been frequent and successful subjects of parody ; but no one ever thought of burlesquing Pindar, Theocritus, or Hesiod. But the genius and art of Virgil were such as to enable him to impart, even to a false and spurious species of composition, an attraction not its own.

Quale solet sylvis brumali frigore viscum
Fronde virere nova, quod non sua seminat arbos,
Et croceo fœtu teretes circumdare truncos.

To return from our paradoxes to the matter before us. It cannot be doubted that Virgil had a number of imitators, both in his own age, and in those succeeding ; and if one only of the multitude has escaped the general wreck of Latin literature, it is not more remarkable than the similar losses which we have suffered in more important departments. It is probable, however, that time has spared us one of the best of the tribe. It would be idle, indeed, to compare Calphurnius with Virgil ; yet it is not too much to say, that he frequently reminds us of Virgil in no unpleasing manner. His poetry is like a faint echo of Virgil's ; a reflection of the superior luminary, softened at the same time, and shorn of its beams. He is deficient in nerve, (though not always destitute of it,) and sometimes shows a want of that delicacy of perception which distinguishes between vulgarity and simplicity ; but he has sweetness, and in grace and polish of manner few of the later Roman poets can compete with him ; nor ought the remarkable purity of his diction, when compared with his age, to pass unnoticed. He delights in those little isolated spots of imagery, on which Virgil loves so much to repose ; as the "*Fortunate senex*," in the first eclogue, the "*Quandoquidem in molli*," in the third, the "*Sive sub incertas*," and the "*Nam neque me tantum*," in the fifth, and the "*Hic ver purpureum*," in the ninth. An analysis of his eleven

eclogues, with some quotations, may not be unacceptable to the reader of Latin poetry.

The first eclogue begins in a very pleasing manner :—

ORNITUS.

Nondum solis equos declinis mitigat æstas,
Quamvis et madidis incumbant præla racemis,
Et spument rauco ferventia musta susurro.

CORYDON.

Cernis ut (ecce) pater quas tradidit, Ornite, vaccas
Molle sub hirsuta locus explicuere genista?
Nos quoque vicinis cur non succedimus umbris?
Torrida cur solo defendimus ora galero?

ORNITUS.

Hoc potius, frater Corydon, nemus, ista petamus
Antra patris Fauni; graciles ubi pinea densat
Sylva comas, rapidoque caput levat obvia Soli;
Bullantes ubi fagus aquas radice sub ipsa
Protegit, et ramis errantibus implicat umbras.

The two friends discover a miraculous prophetic inscription, newly traced by the god Faunus on the bark of the above-mentioned beech, foreshowing the glories of Carus's reign. Here a circumstance occurs which marks the difference of *taste* between a great poet and an ordinary one. Virgil would never have descended to such low particularities. The "galero" above is of the same nature :—

Ornite, fer propius tua lumina: tu potes alto
Cortice descriptos citius percurrere versus.
Nam tibi longa satis pater internodia largus,
Procerumque dedit mater non invida corpus.

The prophecy is not ill wrought, although some of the particulars harmonise but ill with pastoral poetry.

Nulla catenati feralis pompa senatus
Carnificum lassabit opus, nec carcere pleno
Infelix raras numerabit curia patres.

Nec vacuos tacitus fasces et iuane tribunal
Accipiet consul: sed legibus omne reductis
Jus aderit, moremque fori vultumque priorem
Reddet, et afflictum melior Deus auferet ævum.

The second is an amæbean eclogue. Of Calphurnius' success in this line the following may be taken as a specimen.

IDAS.

O si quis Cocalen deus adferat! hunc ego terris,
Hunc ego sideribus solum reguare fatebor.

Dicam namque nemus, dicamque, "Sed arbore nomen
Hæret: ite procul (sacer est locus) ite profani."

ASTACUS.

Urimur in Crocalen: si quia mea vota deorum
Audiat, huic soli, virides qua gemmeus undas
Fons agit, et tremulo percurrit lilia rivo,
Inter pampineas ponetur faginus ulmos.

IDAS.

Ne contemne casas et pastoralia tecta:
Rusticus est, fateor, sed non et barbarus Idas.
Sæpe vaporato mihi cespite palpitat agnus,
Sæpe cadit festis devota Patilibus agna.

ASTYLUS.

Nos quoque pomiferi Laribus consuevimus horti
Mittere primitias, et fingere liba Priapo,
Rorantesque favos damus et liquentia mella:
Nec fore gata misus, quam si caper imbuat aras.

IDAS.

Num, precor, informis videor tibi? num gravis annis?
Decipiæque miser, quoties mollissima tango
Ora manu, primique sequor vestigia floris
Nescius, et gracili digitos lanugine fallo?

ASTACUS.

Fontibus in liquidis quoties me conspicio, ipse
Admiror toties: etenim sic flore juventæ
Induimur vultus, ut in arbore sæpe notavi
Cerea sub tenui lucere Cydonia lana.

IDAS.

Carmina poscit amor, nec fistula cedit amori;
Sed fugit ecce dies, revocatque crepuscula Vesper.
Hinc tu, Daphni, greges, illinc agat Alphesibæus.

ASTYLUS.

Jam resonant frondes, jam cantibus obstrepit arbor,
I procul, o Doryla, primumque reclude canalem,
Et sine jamdudum sitientes irriget hortos.

Vix ea finierant, senior cum talia Thyrsis:

"Este pares, et ab hoc concordēs vivite: nam vos
Et decus, et cantus, et amor sociavit et ætas.

The next is a complaint of unsuccessful love:

Ille ego sum Lycidas, quo te cantante solebas
Dicere felicem, cui dulcia sæpe dedisti
Oscula, nec medios dubitasti rumpere cantus,
Atque inter calamos errantia labra petisti.
Ah dolor! et post hoc placuit tibi torrida Mopsi
Vox, et carmen inops, et acerbæ stridor avenæ?

Tibi sæpe pateres,

Sæpe etiam leporem, decepta matre, paventem

Misimus in gremium ; per me tibi lilia prima
 Contigerant, primæque rosæ : vixdum bene florem
 Degustabat apīs, tu cingere coronis.
 Aurea sed forsā mendax tibi munera jactat,
 Qui metere occidua fœrales nocte lupinos
 Dicitur, et cocto pensare volumine panem :
 Qui sibi tunc felix, tunc fortunatus habetur,
 Vilia cum subigit manualibus hordea saxis.

With other arguments equally pastoral and convincing.

The fourth eclogue is a tribute of praise to the two young Cæsars, Carinus and Numerian. It is one of the most elaborate and happy of the whole, and its pastoral propriety is preserved throughout. We would quote from it, did our limits allow us. In the fifth an old and experienced swain is introduced, instructing his son in the care of flocks and herds : the precepts are clothed in good poetical language, but the style is rather Georgical than pastoral. The description of spring, after Virgil and Lucretius, is an odd mixture of good and bad, and shows the hand of a second-rate imitator.

———— Vere novo, cum jam tinnire volucres
 Incipient, nidosque reversa lutabit hirundo,
 Protinus hyberno pecus omne movebis ovili.
 Tunc etenim totus vernanti gramine saltus
 Pullat, et æstivas reparabilis inchoat umbras :
 Tunc florent sylvæ, viridisque renascitur annus :
 Tunc Venus, et calidi scintillat fervor amoris,
 Lascivumque pecus salientes accipit hircos.

A better imitation occurs in the sixth, which is a contest of song between two rival shepherds :

Vincere tu quenquam ? vel te certamine quisquam
 Dignetur, qui vix stillantes, aride, voces
 Rumpis, et expellis male singultantia verba ?

Again :

———— En, aspicias illum,
 Candida qui medius cubat inter lilia, cervum ?
 Quamvis hunc Petale mea diligat, accipe victor.
 Scit frænos, scit ferre jugum, sequiturque vocantem
 Credulus, et mensæ non improba porrigit ora,
 Aspicias, ut fruticat late caput ? utque sub ipsis
 Cornibus et tereti lucent redimicula collo ?
 Aspicias, ut niveo frons irretita capistro
 Lucet, et, a dorso quæ totam circuit alvum,
 Alternat vitreas lateralis cingula bullas ?
 Cornua sutilibus molles ramosa corollis
 Implicuere rosæ, rutiloque monilia torque

*Extrema cervice natant; ubi pendulus apri
Dens sedet, et nivea distinguit pectora luna.*

The seventh is valuable, chiefly for the antiquarian information it contains relative to the games of the amphitheatre; which a shepherd is represented as witnessing. The eighth (or, according to others, the first of Nemesian,) is one of those pieces of decent imitation which have a narrow escape from being tolerably good. It is a lament, in the usual style of pastoral condolence, for the death of some unknown Melibœus. We are inclined, with some of the critics, to expunge the ninth from the list of Calpurnius's eclogues at least. It is indelicate, contrary to his wont, and not particularly good in style; besides being full of palpable imitations of the other poems. It is an amœbean song of two lovers. The tenth is an imitation of Virgil's sixth, to which it was preferred by Fontenelle, we suppose as more purely pastoral; for there is nothing else which could suggest such a preference, although it is written with sufficient elegance. The infancy of Bacchus is pleasingly described :

*Quin et Silenus parvum veneratus alumnum
Aut gremio foveat, aut resupinus sustinet ulnis,
Et movet ad risum digito, motuque quietem
Allicit, aut tremulis quassat crepitacula palmis.
Cui deus aridens horrentes pectore setas
Vellicat, aut digitis aures astringit acutas,
Applaudite manu mutilum caput, aut breve mentum,
Et simas tenero collidit pollice nares.*

OBSERVATIONS ON

Greek Iambic, Trochaic, and Anapaestic Verse.

PART II.—[Concluded from No. LXI.]

II. IN Trochaic verse the *first syllable* of the Trochæus, as has been already stated, requires to be pronounced with a lengthened tone, whether that syllable be naturally short, or whether it consist of a short vowel before any of the mutes and liquids. I shall here also produce instances of the variation in the quantity of the same vowel in the same word. Thus Eurip. Orest. 735. *Σὺ δὲ τινὰς λόγους ἔλεξας τοῦ κασιγνήτου*

πατρός. In this example the vowel iota of πασιγνήτωρ is long before γν; the alpha of πατρός is short. In 766 of the same play the α of πατρί is long. Πατρί τιμαρῶν ἑμαυτοῦ. In 786, it is also long. Καί με πρός τύμβον πόρευσον πατρός. In 784. the omikron of the verb ἐκνήσεις is long, while it is short in the noun ἔκνος immediately following. Orest. Οὐκ ἄρ' ἐκνήσεις; Pyl. ἔκνος γάρ τοῖς φίλοις κακὸν μέγα. In 748. the α of the adjective μακρός is varied; Ἡ θανεῖν ἢ ζῆν' ὁ μῦθος δ' οὐ μακρὸς μακρῶν πέρι. It will be observed that in this line the Poet employs the Trocheus and Spondaeus alternately. It is presumable, therefore, that the α of μακρῶν should be held to be long. The ε of the noun τέκνον is generally short. Eurip. Ion. 556. Xeuth. Ὁ πτόμος σ' ἐξεῦρεν, τέκνον. So also 568. In the Hercules Furens, 861. it is long. Τέκν' ἀποκτείνασα πρώτον. The υ of δάκρυ or δακρύν is most commonly short: Eurip. Orest. 778. δάκρυα γοῦν γένοιν' ἄν. In the Iphigen. in Aul. 398. it is long. Ἐμὲ δὲ συντήξουσιν ὕκτες, ἡμέραι τε δακρύοις. In the Orestes of Eurip. 791. the penult of ὄχλος is short. Σμικρὰ φροντίζαν ὄχλου. In the Iphigen. in Aul. it is long. Ὡ τεκοῦσα μήτηρ, ἀνδρῶν ὄχλον εἰσορῶ πέντας. A similar variation takes place in the quantity of the first syllable of πέπλος as in Iambic verse. Thus Eurip. Iphigen. in Taur. v. 1215. Κρᾶτα κρύψαντες πέπλοισιν. 1226. Πέπλον ὁμμάτων προβάσθαι.

It is worthy of remark, that the same violation of the orthography of the language is found in Trochaic as in Iambic verse, and in the same words. In Iambic verse the penult of such a word as βουλευμένα is almost always the second syllable of the foot: in Trochaic verse, on the contrary, it is generally the first. In both instances the modern Editors of the Classics have uniformly interposed a sigma to lengthen the foot; but this is equally unnecessary in Trochaic as in Iambic verse, because the former takes the Ictus on the first syllable of the Trocheus, and thereby lengthens the short syllable without the

aid of the sigma. Thus Eurip. *Orest.* 724. Οἰχόμε(σ)θ' , ὡς ἐν βραχεῖ σοι . Id. 570. $\text{Οὐχ ὄρᾱς; φυλασσόμε(σ)θα φρουρίδισι πανταχῇ}$. Aristoph. *Av.* 1102. $\text{Τοῖς κριταῖς εἰπὲν τι βουλόμε(σ)θα τῇ νίκῃ πέρι}$. Id. 1076. $\text{Βουλόμε(σ)θ' οὖν νῦν ἀνείπειν}$. When the penult has not the ictus, i. e. when it is not the first syllable of the foot, the sigma is not inserted. Thus Eurip. *Orest.* 752. Πυργηρούμεθα . Id. *Iphig. Taur.* 1240. $\text{Εὐτυχῆς δ' ἡμεῖς ἐσόμεθα, τᾶλλα δ' οὐ λέγουσ' ὁμῶς}$.

Although the Attic Poets occasionally lengthened short vowels before mutes and liquids in Trochaic verse, yet with the exception of those already mentioned, they more frequently preserved the natural quantity of the vowel. They seem to have sparingly indulged in the license they took in Iambic verse of applying the power of the ictus, and only resorted to it when the versification compelled them. Should any modern, therefore, attempt to write Greek Trochaic verse, his safest course would be so to arrange the feet that a short vowel before all the mutes and liquids, with the exception of $\beta\lambda$, $\gamma\lambda$, $\gamma\rho$, $\gamma\iota$, $\delta\mu$, $\delta\nu$, should occupy the second place. It is difficult to account how the Greek Poets came, almost universally, to lengthen a short vowel before these mutes and liquids. Porson observes in his letter to the late Professor Dalzel, "Dawes lays down a rule, which, if he had been content with calling it general instead of universal, is perfectly right, that a syllable is long, in which the middle consonants β , γ , δ , and liquids, except ρ , meet. But several passages, as well as the following, contradict this rule. Sophocl. *Oedip. Tyr.* 717. παιδὸς δὲ βλαστάς . *Electr.* 440. πασῶν ἔβλαστε . These passages may be reduced to Dawes' Canon by transposition; but they will lose all their energy by the reduction." To my ears they lose neither their force nor their harmony by transposition. $\text{Βλαστάς δὲ παιδὸς;—ἔβλαστε πασῶν}$. In the latter we gain by transposition the triemineral cæsura, which always adds to the harmony of the verse. But a very few examples from any of the Poets oppose the rule, and most of these may be remedied by transposition. Sophocl. *Oedip. Col.* 972. $\text{Ὅς οὔτε βλάστας πω γενεθλίου πατρός}$, may be remedied and improved by the transposition of the adverb πω . Thus, $\text{Ὅς οὔτε πω βλάστας γενεθλίου πατρός}$. *Æsch. Agam.* 1633.

'Ορφεὶ δὲ γλῶσσαν τὴν ἑναντίαν ἔχεις, may be read Γλῶσσαν δὲ τὴν 'Ορφεὶ γ' ἑναντίαν ἔχεις. Those in the choral odes need hardly be taken into the account, as in them the Poets allowed themselves greater liberties than in the more common kinds of verse.

III. Brunck has remarked in a note on line 98. of the *Plutus* of Aristophanes above alluded to, where there is a violation of Dawes' first rule, "in Anapæstis major est licentia, quæ sæpius usum fuisse Comicum alibi ostendemus." The Anapæstic verses of Aristophanes are subject to the same rules as those of the Tragic Poets, and therefore I shall take examples from both in illustration of my principle. The ε of νεκρῶν is long in v. 1496. of the *Phœnissæ* of Euripides. Πτόματα

νεκρῶν τρισσῶν ἤδη. In v. 1409. of the *Medea* it is short, Ψαῦσαι τε χερσὶν, θάψαι τε νεκρούς. In v. 1386, and 1408, of the same Play, the ε of τέκνων is short: thus, 1386. Ἀλλὰ σ'

Ἐρινὺς ὀλέσει τέκνων. 1408. Τέκν' ἀποκτείνας, ἀποκαλύεις. In 1392, and 1400, it is long. 1392. Στείχω δισσῶν γ' ἄμωρος τέκνων.

1400. Μαλακοῦ χρωτὸς ψαῦσαι τέκνων. In the *Electra* of Sophocles, v. 96. we have the α of Ἀρης long. Φοίνιος Ἀρης οὐκ ἐξένισεν. In the *Seven against Thebes* of Æschylus we find a

very strong instance of the power of the Ictus in a situation which contradicts both Dawes' and Porson's rules. v. 1059. Γένος ὠλέσατε πρέμνοθεν οὕτως. The last vowel of ὠλέσατε is necessarily long before the πρ of πρέμνοθεν. If I am right in supposing that the Ictus falls on the *first* and not the *last* syllable of the Spondee in this kind of verse, the following line will be incorrect: v. 1063. Ἀλλὰ φοβοῦμαι κάποτρέπομαι, because the ο

of the preposition in composition is made long before the mute and liquid τρ, when it is the second syllable of the foot. I had some doubts whether the conjunction καὶ was not always, when the first syllable of a foot in Anapæstic verse before a vowel or diphthong, contracted with these, as in the common reading in this line. The following example from Aristophanes shows that it is not always so contracted. Nub. 1007. Σμίλακος ὄζων, καὶ ἀπραγμοσύνης, καὶ λεύκης φυλλοβολούσης. The reading, I

apprehend, should therefore be Ἀλλὰ φοβοῦμαι καὶ ἀποτρέπομαι, making the foot an Anapaestus instead of a Spondaeus. I shall produce two other examples that oppose the rule I have laid down: both are from Aristophanes. *Equit.* 806. Καὶ χίδρα φαγῶν ἀναθάρρησει. This may be corrected by inserting the article before the noun, as is usual in similar expressions: thus, in the *Pax* of the same Poet, v. 626. Οὐδὲν αἰτίων περ ἀνδρῶν τὰς κράδας κατήσθιον. I would therefore propose to read Καὶ τὰ χίδρα φαγῶν,

κ. τ. λ. although I am aware that an Anapaestus does not often follow a Dactyle. The other example is from the *Nubes*, v. 416. where the ε of μήτε is said by Dawes and Brunck to be lengthened by the power of the inceptive ρ of ριγῶν. Others read Μήτε γε ριγῶν. Μητ' οὖν ριγῶν. Some other particle besides μήτε appears requisite here, as the particle ριγῶν does not depend on the preceding verb κάμνεις, which is followed by μήθ' ἐστώς, μήτε βαδίζων, but upon another verb, viz. ἄχθει. To mark the transition, therefore, from one state of feeling to another, the particle αὖ may be properly introduced; thus, Μήτ' αὖ ριγῶν ἄχθει λίαν.—As the Ictus falls on the first of a Spondaeus, the ε of the adjective ἀτέκνους is in consequence lengthened in v. 908. of the *Alcestis* of Euripides, though in v. 903. it is short in the same word; thus, 908. Οὐ τλητὸν ὄρᾶν, ἐξὸν ἀτέκνους. v. 903. Ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν. In v. 1119. of the *Prometheus V.* of Æschylus, the ε before κλ is long. Βροντῆς, ἑλικῆς δ' ἐκλάμπουσι.

The following examples from Aristophanes have been pointed out by Dr. Malthy as opposing Dawes' Canon. *Nub.* 320. Καὶ λεπτολογεῖν ἤδη ζητεῖ, καὶ περὶ καπνοῦ στενολεσχεῖν. *Aves*, 579.

Καὶ σπερμολόγων ἐκ τῶν ἄγρων τὸ σπέρμ' αὐτῶν ἀνακάψαι. *Id.* 591. Ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν. In

verse 344. of the *Nubes*, the ε of the particle δὲ is lengthened before the inceptive ρ of ρίνας; thus, Κούχι γυναιξιν, μὰ Δί', οὐδ' ὀτιοῦν. αὐταὶ δὲ ρίνας ἔχουσιν. And *these* have nostrils; in allusion, as Wieland observes, to the large noses on the masks worn by the actors, which, to a spectator near the stage appeared out of all proportion to a human face, but to those at a distance, of a natural size. Several copies and Mss. have αὐταί

26 γὰρ *ῥῖ*ς, κ. τ. Α. which is probably the correct reading. The *ῥ*, however, as being the first syllable, if the foot should be considered a Spondaeus, would be lengthened by the Ictus, independent of the inceptive *ρ*.—The *υ* of *ὕγρᾱν* is long in v. 334. *Ταῦτ' ἀρ' ἐποιοῦν ὕγρᾱν Νεφέλᾱν*.—On this Porson remarks, *Præf. ad Hecub. p. lxxiii.* “Licentiam quæ ob mutam et liquidam producitur syllaba, rarissime admittunt (Comici), idque partim ex necessitate, partim quum alios Poetas vel citant vel imitantur. Quum igitur primam syllabam in *ὕγρᾱν* producit Aristophanes; dithyrambos ridet; quum Homeri verba usurpat, Homericæ metro utitur. Nub. 400. *Σείνον ἄκρον Α.* Nec dubito quin Nub. 319. Tragicorum aliquem, Euripidem, opinor, ob oculos habuerit.” From the examples which have been already produced in this dissertation, and from many others that might be pointed out, it will appear evident that Aristophanes frequently lengthened a short vowel before mutes and liquids, even when he was under no necessity of doing so. In a language so copious as that of the Greeks, and which admitted of transposition to a great extent, the plea of necessity would scarcely avail such a Poet as Aristophanes in violating the rules of versification. Neither is it very likely that he would transgress against these rules when he cited the words of another Poet; because, if he quoted the whole or any part of an Anapaestic line from Euripides, he would find that no more license was granted to that Poet, though a Tragœdian, in moulding Anapaestic verse than to himself. I have repeatedly remarked, that Hexameter verse appears to have given origin to Anapaestic, and that, therefore, so far as regards the Spondaeus and Dactyle, there is no difference in the application of the Ictus to the first syllable of each in both kinds of verse.—In the following example, Aristophanes has lengthened a vowel contrary to his usual practice. Nub. 409. *Ἡ δ' αἶψ' ἐφυσᾷ* εἴτ' ἐξαίφνης διαλαλήσασα πρὸς αὐτόν. In the *Plutus*, v. 39. he has the *α* of *λακίω* short. *Τί δ' ἦ δ' ὁ Φοῖβος ἔλαχεν ἐκ τῶν στικμάτων.* In v. 382. of the *Pax* it is also short: *Μὴ νῦν λακίσσης.*—So also in the *Antigone* of Sophocles, 1094. *Μὴ πῶ πὸτ' αὐτὸν ψεύδος ἐς πόλιν λακείν.* And in the *Alcestis* of Euripides, v. 356. *Οὐτ' ἂν φρέν' ἐξαίροιμε πρὸς Αἴβυν λακείν.*

A careful perusal of Aristophanes, and the other Greek Poets, would furnish many other examples similar to those already quoted, particularly in Iambic verse, where greater license

was allowed, clearly proving that none of the professed writers on Prosody, nor the Editors of the Attic Poets, had distinct conceptions of the structure and harmony of their verse. Hence it has not unfrequently happened, that instead of improving the Text of the Author, they have vitiated it by the insertion of particles and superfluous letters, to support, as they imagined, the verse. In correcting the Poems of Homer this license has been carried, by ancient and modern Grammarians, to an enormous length, and even the Attic Poets have not altogether escaped their sacrilegious hands. Though the rules I have endeavored to establish, embrace only a part of the Versification of the Greek Poets, and may seem at first sight to account for a few anomalies only, yet I imagine they will, when duly considered, be found to comprehend some of the fundamental principles of Criticism on Poetry both ancient and modern. They not only show in what the harmony of the Versification consists, but become, to a considerable extent, the safeguards of the language itself, by clearing it of all those useless encumbrances of additional letters, which deform its beauty and simplicity, and by making the practice of the ancients themselves, not the fluctuating opinions of the moderns, our guides and instructors in examining and imitating their works. Though I have drawn no inferences but what can be supported by numerous examples, and therefore conceive my doctrines to be well founded, yet I have lived long enough to perceive how slowly new opinions, however well established, make their way against authorities consecrated by time and general respect, and against prejudices, the more difficult to be overcome, as they are sometimes founded in absurd notions of superiority in all that pertains to Grecian Literature. To the men of practical experience in the education of youth, both in this and in the sister kingdom, I have been chiefly indebted for encouragement and support; and while they, unbiassed by partial associations, continue to patronise the various attempts I have made to elucidate some obscure and doubtful parts of Grecian Literature, and to smooth the way for those engaged in its pursuit, I shall feel less anxious for the reception of my doctrines among other classes of scholars, sensible that if they are well founded, they will ultimately make their way in the world in spite of all opposition. From the doubt and uncertainty in which the subject of Greek Versification has hitherto been involved, every attempt at discovering some fixed principles which guided the practice of the Poets, may be considered as an important step

in the progress, and may be the means of directing others engaged in the same studies, to more enlarged views and more useful results.

CAMBRIDGE TRIPOSES, FOR 1825.

Nunc etiam manes (hæc intentata manebat
Sors rerum) movet—

Quæ furit Angliacas passim bacchata per urbes ?
Quæ nos præcipites improba Erinny's agit ?
Dementes ! quos usque rapit furiosa cupido,
Et quodcunque novum quærit amatque sequi !
Pelion Ossæ olim temerè imposuère Gigantes
Ausi terrigenæ tangere regna Jovis.
Per cælum (perhibent) tentavit Dædalus ire
Consilio audaci primus, et arte malâ.
Vidimus en ! ipsi nuper, quâ scandere nubes
Arte viri affectent, æthereasque vias :
Aëre, ludibrium ventorum, non bene fortis
In medio volitant, remigioque carent.
Vi nauta ipse suæ confisus et artibus audax
Desinit adversos extimuisse Notos.
Audet, per rerum fines, lustrare remotas
Naturæ sedes, sub propiore polo ;
Torpet Hyperboreis quâ semper terra pruinis
Ultima, et æterno stat religata gelu.
Ecce novis agimur votis penetrare furentes
Oras Australes, regna, Columbe, tua ;
Et rate præcipiti nimium properamus adire
Littora Atlantæo dissociata mari.
(Scilicet argenti venas flaventis et auri
Naturam his dicunt seposuisse locis :
Auri etenim ingentes penitùs latuère fodinæ,
Quâ propior medio sol regit orbe diem :
Proximus argenti locus est ; gelidi indè remoto
Pigra riget ferri vena sub axe poli).
Ergò telluris latebræ sacrique recessus
Tentandi penitùs : vi facienda via est.

Nec montes etenim, nec inhospita tesqua viarum,
 Nec juga, nec scopuli, nec facit unda moram :
 Nos dulcis species, nos ludit amabilis error,
 Qui temerè in sacrum fas vetitumque rapit.
 'Nundina nympharum fervet, glomerata frequenti
 Quà solet usque vigil turba coire foro.
 Murmur ubique aures : rumoribus ingruit horror,
 Et jactata omni flamine fama venit.
 Hic exaudita centum linguæ, oraque centum,
 Ferrea vox : Pluto quàm domus ampla Deo ;
 Judaicâ hic sacra dum peragit de gente sacerdos,
 Fallendique vias pectore versat, ait :
 " Heus ! dic quid meditatur America, libera nuper ?
 " Mirum tu quid habes dicere ? Quidvè novi ?
 (Sic arte instructum simili compellat amicum :)
 " Quid Bolivar ? Nobis estne fodina ferax ?
 " An fluit auratis crassè fœcunda metallis ?
 " An mihi lenta, nefas ! venaque torpet iners ?"
 Dum vix dura tudes, vix instrumenta, ligones,
 Vixque ulla ad tantum parta securis opus ;
 Imis visceribus terræ penitùsque repòstum
 Aurum animo stultus pascit, inane lucrum :
 Pondera venduntur nummùm, totæque fodinæ,
 Quàm nondum fossor rumpere cœpit humum :
 Errantem demens silvis Australibus ursam,
 Pelle haud detractâ, sic malesanus emit.
 Sin inimica novos moveat fortuna tumultus,
 Vel subitus rumor sit dubiusque mali ;
 Anxius en ! pallensque metus considit in omni
 Fronte, et sedato murmure turba tremit.
 At forsâ blandum si fama susurrat, avari
 Auribus arrectis stant inhiantque lucro.
 Millibus et citiùs superaddita mille talenta !
 Mille rotundantur, regibus ampla tribus !
 Horæ at momento heu ! vilem rediguntur ad assem
 Tot nummùm cumuli, totaque summa perit.
 O magnus posthac inimicis risus ! An uni
 Nimirum rectæ res tibi semper erunt ?
 Dixeris at forsâ : " Mihi post finita laborum
 " Tædia, ridebit copia larga seni."

¹ Rem ipsam, Stock Exchange, quippe antiquis poetis ignotam, novâ novo poetæ notâ signare liceat.

At quid opes scribis cumulate, qui neque sensus,

Nec gustum, luxu qui satius habent?

Otia quænam illis, quos vexat dira podagra,

Improba vel tuæ vollicitæ neque latus?

Heu! nobis nimium lethalis America, Morte

Gens auroque magis perniciosa tuo!

Desine fausta novas tentare, Britannia, sedes,

Artibus et tandem sis studiosa tuis.

Est tibi (quod melius) ferrum, tibi ferrea proles,

Virtus, et sacræ religionis amor.

Est antiqua tibi quercus, quæ sola per undas

Ibit in æquoreis imperiosa viis.

Neve ruant antiqua Dei venerandaque templa!

Nil melius mores quàm coluisse patrum.

Sic, Deus et faveat! mercede fruaris optimâ,

Et propriis opibus, quas tibi tela ferat.

Hesperia quamvis cumulet Peruvia gazas,

Servitii et sudet mole, gravique jugo:

At luxu enervat dominos, pœnasque reposcet;

Ducet et a damnis vim rediviva novam.

Libera nam surget tandem, benè læta Tyranni

Et sceptræ et fasces eripuisse manu.

Sic meritò pereant, veteri quos rapta colono

Evehit in dominos improba præda ferus!

At quò, Musa, ruis nimium audax? Desine parvis

Inscia res magnas attenuare modis.

Est mihi per saltus Academi quærere vera,

Abdita quæ penitus dia Mathesis alit.

Haud equidem invideo, quos fortuna aurea curru

Sublimi invectos præcipitique rapit.

Cami in arundineâ meditans dum devius erro

Ripâ, dumque fruor nobilitate loci:

Perque vagor sedes, queis ingenium assidet, et quas

Artibus insignes incoluere patres.

Dum meliora sequor, ne dedignetur alumnum,

Mi Deus at facilis sit Geniusque loci!

Roma domusque subit, desideriumque locorum,

Quicquid et amissa restat in urbe mei.

Omnia cum subeant; vincis tamen omnia conjux,

Et plus in nostro pectore parte tenes.—OVID.

Cum patriæ fines et dulcia deserit arva

Heu! nimium celeri concita cymba via,

Cum procul apparent vix summa cacumina in undis,
 Nec species oculo, quæ fuit ante, patet;
 Nil nisi cæruleum quamvis jam conspiciat æquor,
 Phantasia ah! proprias tum sibi jactat opes,
 Dissipat illa ultro fallaci luce tenebras,
 Præbetque hospitii munera vana sui.
 Tum variæ celeri panduntur in ordine formæ,
 Quæque voluptatem mista dolore ferunt;
 Temporis anteaçti tum multa occurrit imago,
 Blanda juventutis non reditura dies,
 Cum sibi delicias heu! mens ignara futuras
 Præsumpsit toties, immemor usque mali,
 Gestiit auratum et vitæ depingere cursum,
 Perpetuos risus, perpetuosque sales.
 Necquicquam extremis terrarum in partibus errat,
 Diversisque exul vertitur usque locis,
 Necquicquam rutilas ostendit America gazas,
 Quasque sinu Veneres orbis Eous habet,
 Vecta retro celeri mens indefessa volatu
 In patriæ sedes irrequieta redit.
 Blanditias frustra faciles movere puellæ
 Per roseos vultus luxuriante coma;
 "Nil prodest" inquit "lepidos adhibere cachinnos,
 "Nil prodest dulces instituisse choros,
 "Non mihi dulce oculi nimios jaculantur amores,
 "Non mihi quæ vobis gratia blanda placet;
 "Nempe graves animo subeunt voces Hymenæi,
 "Ipsaque connubii carmina laude carent;
 "Quippe per Hesperios procul hinc meus concita fluctus
 "In patriam, et sponsæ brachia pulchra ruit;
 "Ridentisque genæ, atque loquentis dulce labella
 "Fido irretitum pectus amore tenent,
 "Scilicet irradians oculus, nigrique capilli
 "Simplicitas ipsa simplicitate placet."
 At memoris bene cæbra movent suspiria pectus,
 Et persæpe genas plurima gutta rigat,
 Statque diu tacito vultu, similisque dolenti
 Tædia solliciti plena timoris habet,
 Dum secum reputat quæ sint data fata relictis,
 Immineant charæ quanta pericla domo;
 Fingit ob amissum luctu tabescere nuptam,
 Atque maritalis fœdera rupta tori,
 Fingit opes fractas, miserosque egisse puellios
 Insomnes noctes, et sine pace dies,

Ultoremque patrem multa sibi poscere lingua,
 Imbellesque pati qualiacunque mala.
 "Heu! deserta domus! pueri heu! genitore carentes,
 "Quis vobis," inquit, "quis vice patris erit?
 "Eriget haud iterum vobis spes credula formam,
 "Me vivo vixit, me pereunte perit.
 "Tuque etiam conjux, vitæ, dum vita manebat,
 "Causa eadem quondam, deliciæque meæ,
 "Te loquor absentem, vox ultima prima salutatur,
 "Nox mihi nulla placet te sine, nulla dies.
 "Te quoque, te tristem sine me perferre laborem
 "Mens nimium memoris vix dubitare sinit.
 "Haud iterum referet tibi lux male fausta quietem;
 "Nulla voluptatis lux, veniente die.
 "Amplius haud sonitus citharæ ingeminabit amores,
 "Interiit conjux, interiitque melos;
 "Lux festiva aderit nunquam tibi, plena doloris
 "Quæque dies veniens, plena doloris abit."
 Talia volenti trepido sub pectore pallent
 Semianimes oculi, semianimesque genæ,
 Picturaque animum, conjux, dum pascit inani,
 Teque dolente dolet, teque furente furit.
 Nec minus his animus curis vigil usque laborat,
 Lumina dum somno clausit alta quies;
 Illicet assuetis charorum occurrere formis
 Festinat propera nota per arva via,
 Dilectæque iterum sibi conjugis oscula labris
 Illis ceu nunquam diripienda premit.
 Rursus amor solitus solita dulcedine tangit,
 Quasque prius sensit, deliciæque novæ.
 Festivas iterum gestit celebrare choreas,
 Dulcisonæ sonitus et bibere aure lyræ;
 Atque iterum pueri scandentes genua parentis
 Parvula cervici brachia ut ante dabant.
 Felix ab! nimium, somni si rumpere claustra
 Lux matutini deforet ulla poli,
 Nullave delicias sequeretur cura fugatas
 Venturos luctus præteritosque ferens.
 Ast infelici spes sola, et sola voluptas
 Scilicet exilii post mala tanta manet,
 Si patrias iterum sors ulla revisere sedes,
 Si precibus flecti nescia Parca sinat,
 Una vel haud penitus sit mens oblita sodalis
 (Abrepti quamvis et sine honore diu)

Qui secum vitæ quondam melioribus annis
 Consortes curas deliciasque tulit;
 Scilicet hoc poterit tantos abolere dolores—
 Exigua hæc merces, at satis ampla, mali.

NOTICE OF

PROFESSOR COUSIN'S *Edition of the third, fourth and fifth books of PROCLUS on the Parmenides of Plato*, 8vo. Paris, 1823.

Part II.—[Continued from No. LXI.]

P. 12. l. 4. Proclus continuing the series of his arguments to prove that divine forms or ideas, which are the paradigms of the sensible word, subsist in the intellect of the Demiurgus, or maker of the universe, observes : *ει δε μη ματην εξει τα αιτια των παντων, αναγκη δη που κατ' εκεινα παντων οριζειν την ταξιν, και ουτως ειναι παντων ακινητον αιτιον, ως αυτη τω ειναι πασιν αφοριζοντα την ταξιν* και ουτως ειναι παντων ακινητον αιτιον. The words of the last part of this sentence, viz. *και ουτως ειναι παντων κ. τ. λ.* are rightly omitted in the Harl. Ms. : for they are evidently superfluous, as being a repetition of what Proclus had previously said. P. 13. l. 8. from the bottom ; Proclus having observed that the generation of man is not from chance, but from seed, adds, that seed possesses *λογους*, i. e. forms or productive powers in capacity, and not in energy ; for, being a body, it is not adapted to possess these powers impartibly and in energy. He then asks what that is which contains productive powers in energy ; because every where a subsistence in energy is the leader of a subsistence in capacity ; since the latter, being imperfect, requires some other thing to bring it to perfection. After this, he remarks, *η της μητρος φυσis, ερεις αυτη γαρ η και τους λογους τελειουσα, και διαπλαττουσα το γιγνομενον ου γαρ που το φαινομενον ειδος της μητρος ποιει το βρεφος, αλλ' η φυσis πσωματος ουσα δυναμις και αρχη κινήσεως, ως φαμεν*. In this extract for *και τους λογους*, the Harl. Ms. has rightly *κατα τους λογους*. For then what Proclus says will be in English : " You will say it is the nature of the mother ; for this perfects and fashions that which is ge-

nerated *according* to productive powers. For it is not the visible form of the mother which makes the infant, but *nature*, which, as we say, is an incorporeal power, and the principle of motion. P. 14. l. 5. from the bottom; πῶς δὲ ἐν ταύτῃ τόπῳ, φύσιν αλλοτὲ ἀλλὰ γονὴ φύεται, χάρις ἀνθρώπινης ἐπιμελείας; ἢ ὁμολῶς τῆς ὅλης φύσεως λόγους ἔχουσης καὶ ποιητικῆς τούτων ἀπαντῶν ἐν αὐτῇ δυνάμεις. καὶ τί δεῖ λέγειν; οὕτω γὰρ ἀνατρέχοντες, τὴν ἐν ἐκαστῷ συστοίχῳ φύσιν περιληπτικὴν τῶν ἐν αὐτῷ ζῶων εὐρησόμεν τὴν δὲ ἐν σελήνῃ τῶν ἐν πασὶν εἰδῶν ἐκείνη γὰρ ἡ πᾶσα κυβερνᾶται γενέσις. καὶ ἐν ἐκείνῃ τῶν ἐνύλων φύσιν ἡ ἐξηρημένη προεληφταὶ μορφή· καὶ οὕτω διὰ τῶν εἰρησίων ποιησάμενοι τὴν ἀνοδὸν, ἐπ' αὐτὴν ἤξομεν λοιπὸν τὴν φύσιν τοῦ παντός. In this extract, for συστοίχῳ, which the Harleian Ms. also has, it is requisite to read στοιχίῳ. For Proclus, in order to prove the subsistence of paradigmatic forms in the intellect of the maker of the universe, shows that the productive powers in partial and total natures in the earth, in all the *elements*, in the celestial spheres, and in Nature herself considered as a *whole* comprehending all other natures, are from thence derived. Hence, by adopting this alteration, the meaning of Proclus in this place will be obvious, and will be in English as follows: "How does it happen that in the same place different genera of plants are produced at different times without human care and attention? Is it not evident that it is from Nature considered as a whole, and containing in herself the forms and productive powers of all these? And what occasion is there to add, that by a recursion of this kind, we shall find that the nature in each of the *elements* has the power of containing the animals peculiar to that element; but the nature which is in the moon, comprehends the forms which are in all the elements. For all generation is governed from thence; and in her the exempt monad of material natures is antecedently contained. Hence, by thus making our ascent through the spheres, we shall afterwards arrive at the nature of the universe."

P. 16. l. 9. Proclus having observed that the most principal cause of effects must necessarily be exempt from its productions; because by how much more the maker is exempt from that which is made, by so much more purely and perfectly it

² i. e. To *total Nature*, or that great whole from which all other natures proceed. For according to the Platonic philosophy, every thing originates from a *whole* or *monad*. Thus all natures originate from one *first* nature, all souls from one *first* soul, all intellects from one *first* intellect, and all beings from one *first* being; and all these *monads* are concentrated and rooted in the *monad of monads*, the great first cause of all.

will make, afterwards adds : *καὶ ὅλως, εἰ ἀλόγος ἡ φύσις, θεὸς τοῦ ἀγοντος αὐτὴν. ἄλλο οὖν τί ἐστὶ καὶ πρὸ τῆς φύσεως ἄγον τούς λογους, εἰς οὓς δεῖ τὰ ἐν τῷ κόσμῳ πάντα τὴν ἀναρτήσιν εἶναι.* In this passage for *ἄγον τούς λογους* which the Harl. Ms. likewise has, I read *εἶναι τούς λογους*. The learned Professor found in a Ms. which he denotes by c, *φύσεως εἶναι ἄγον*; but *ἄγον* is here evidently superfluous. For *εἰς οὓς δεῖ τὰ ἐν τῷ κόσμῳ*, the Harl. Ms. has rightly *οὐδὲ δεῖ τὰ κ. τ. λ.* And then the whole will be in English : "And in short, if nature is irrational, it requires a leader. Hence there is something else prior to nature, which contains forms, or productive powers, and from which it is necessary that every thing in the world should be suspended." P. 18. l. 7. from the bottom : *κρίσθαι τοίνυν ὁμολογημα κοινόν, τὴν ἀποδείξιν ἐξ αἰτιῶν εἶναι, καὶ φύσει τιμιατέρων. ἀλλ' ἐξ ὧν αἱ ἀποδείξεις ; ταῦτα ἐστὶ τὰ καθόλου· πάντα γὰρ ἀποδείξεις ἐκ τούτων.* In this extract, the Harleian Ms. does not make *ἀλλ' ἐξ ὧν αἱ ἀποδείξεις* interrogative, but rightly separates these words from what follows by a comma. For Proclus is here citing a celebrated assertion of Aristotle in his Posterior Analytics, "that the things of which demonstrations consist are universals." P. 19. l. 9. from the bottom. Proclus in this page inquiring what led Socrates to admit the existence of an ideal essence, observes that it must have been the conception of a man converting himself to intellect, separating himself from the composite, [i. e. from the irrational life and the body,] surveying the psychical separately from the coporeal life, and considering as not at all wonderful, that the subject [body should be one thing] that which is participated and is in the subject as another, and the exempt and imparticipable form [i. e. the rational and intellectual soul] as different from both these. He then adds, *ἡ τοιαυτὴ πρὸς τὴν τῶν θείων τούτων μονάδων ὑπόθεσιν.* This is also the reading of the Harl. Ms., but very erroneously. For it is necessary to make the words an interrogative sentence, and to read *ἢ ποθεν ἡ τοιαυτὴ πρὸς τὴν τῶν θείων τούτων μονάδων ὑπόθεσιν ;* i. e. "Or whence arises such an astonishment about the hypothesis of these divine monads?" In p. 22. l. 11. Proclus continuing his demonstration of the existence of ideas in the intellect of the Demiurgus, observes that it is necessary he should know himself to be the cause of all things, or that being ignorant of this, he should also be ignorant of his own nature. After this he adds : *εἰ δὲ οἶδεν ὅτι κατ' οὐσίαν ἐστὶ τοῦ πάντος αἰτίον, οἶδὲ καὶ οὐδ' αἰτίον· τὸ γὰρ ἀρισμένον εἶδος βατερόν οἶδεν ἐξ ἀνάγκης.* In this extract, for *τὸ γὰρ ἀρισμένον εἶδος βατερόν κ. τ. λ.* the Harl. Ms. has rightly *τὸ γὰρ ἀρισμένως εἶδος βατερόν καὶ βατε-*
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ρον κ. τ. λ. And then what Proclus says will be in English : " But if he knows that he is essentially the cause of the universe, he also knows that of which he is the cause : for that which definitely knows one of these, must from necessity likewise definitely know the other." Immediately after he observes : οἶδεν ἀρα καὶ οὐδ' ἐστὶν αἰτίον ἀρισμένως. οἶδεν οὖν καὶ τὸ πᾶν, καὶ πάντα ἐξ ὧν τὸ πᾶν, ὧν ἐστὶ καὶ αἰτίον. καὶ εἰ τούτο, ἥτοι εἰς αὐτὸ ἀρα βλέπον καὶ ταυτὸ γινώσκον οἶδε τὰ μετ' αὐτὸ, λόγοις ἀρα καὶ ἰδεῖν αὐτοῖς οἶδε τοὺς κοσμικοὺς λόγους, καὶ τὰ εἰδῆ ἐξ ὧν τὸ πᾶν, καὶ ἐστὶν ἐν αὐτῷ τὸ πᾶν ὡς ἐν αἰτίᾳ χωρὶς τῆς ὑλῆς. In this passage, for οἶδε τὰ μετ' αὐτὸ λόγοις κ. τ. λ., which is also the reading of the Harl. Ms., it is necessary to read, οἶδε τὰ μετ' αὐτὸ, ἢ εἰς τὰ ἐξω, (subintel. βλέπον) ὡπερ ἀδύνατον. λόγοις ἀρα κ. τ. λ. And then this extract will be in English : " He knows therefore definitely that of which he is the cause. Hence, he likewise knows the universe and every thing of which the universe consists, and of which he is the cause. But if this be the case, he either knows things posterior to himself, by looking into, and knowing himself, or by looking to things external to himself, which is impossible. By immaterial productive powers and forms therefore, he knows the mundane productive principles, and the forms of which the universe consists, and the universe subsists in him as in the cause of it, separate from matter." P. 26. l. 7. from the bottom : αὐτὸ μὲν γὰρ τὸ αὐτοκίνητον καὶ τὸ αἰδίον τοῖς αἰσθητοῖς εἰδῆσθαι οὐκ ἀλλεχοθῆναι παρῆστιν, ἢ ἀπὸ τῶν πρώτων εἰδῶν. Here for αὐτοκίνητον, which the Harl. Ms. also has, it is requisite to read κίνητον. For sensible natures partake of the immoveable and the perpetual from the first forms. And the first forms are those which subsist at the extremity of the intelligible order, which is characterised by the eternal, and the immutable. P. 28. l. 9. from the bottom : δεῖ γὰρ τὰ δευτέρᾳ πάντα τῶν πρὸ αὐτῶν μετεχειν, καὶ οὕτως ἐκαστὴν ἀπολαβεῖν ὡς ἐκάστη τάξεως εἰληχῆ. τούτο δὲ ἐστὶν οὐδὲν, ἀλλ' ἢ κατ' αὐτὰς τὰς τῶν θεῶν προόδους. In this extract the Harl. Ms. for ἀλλ' ἢ has erroneously ἀλλῇ, but the true reading is ἄλλο ἢ. For Proclus says, " It is necessary that all secondary natures should participate of the beings prior to them, and thus enjoy the benefits proceeding from each of these, conformably to the order in which each secondary nature ranks. But this is nothing else than a participation conformable to the progressions of the Gods themselves." P. 31. l. 4. ἐπεὶ γοῦν καὶ ὁ δημιουργικὸς νοῦς μικτὸς ἐστίν, ἔχων ἐν ἑαυτῷ περὶ καὶ ἀπειραν, ταῦτα ἂν λεγαιο καὶ ἐν καὶ πλήθος· τὸ γὰρ ἐν τὸ οὐσιῶδες, περὶ ἐστὶ τὸ δὲ πλήθος τὸ οὐσιῶδες τὸ ἐν τούτῳ ἀπειρον· ἐπεὶ καὶ τῶν σωματικῶν τὸ εἶδος μερίστων ἐστὶ, καὶ τὸ ἐν τὸ οὐσιῶδες τὸ

ἐν ταυτοῖς παρὰ τὸ δὲ μάλιστα τὸ ἀπειρον. In that part of this extract, τὸ εἶδος μάλιστα ἐστὶ, the word *μάλιστα* is added by the learned Professor, but erroneously, and is omitted in the Harl. Ms. Omitting therefore *μάλιστα*, and adding a comma after τὰ ἐν ταυτοῖς, the meaning of Proclus will be evident, and will be in English as follows: "Since therefore the Demiurgic intellect is mingled, containing in itself bound and infinity,¹ on this account it may be said to be one and multitude. For its essential one is bound, but the essential multitude in it is infinite; since also the form of bodies, and the essential one in them, is bound; but that which is partible in them is the infinite."

P. 31. l. 14. Proclus having observed that *bound* and *infinity* are primarily in intelligibles, adds, οὕτω τὰ ἐν καὶ πολλὰ ἐν τοῖς νοητοῖς καὶ νοητοῖς ἐν τῇ ἐκείνῃ ἀριθμῷ πρῶτως, ὥς ἡ δευτέρα διδάξει παντὶς ἡμᾶς ὑποθέσις. τὸ μὲν παρὰ ὅν καὶ ἀριθμῷ, τὸ δὲ καὶ ἀριθμῷ τοῦ περατοῦ καὶ τοῦ ἀπειροῦ, καὶ ἐν τῇ πληθεὶ ὁραμέναν καὶ ἐν τῇ συνεχείᾳ, καὶ περιεκτικωτέρον ὄντων τοῦ ἐνὸς καὶ τῶν πολλῶν ταῦτα γὰρ ἐκ ἀριθμῷ μόνον. Here, for περιεκτικωτέρον ὄντων, which is also in the Harl. Ms., it is necessary to read περιεκτικωτέρον ὄν; for then this extract will be in English: "Thus also the one and the many are in the intelligible and at the same time intellectual order,² in the number which there first subsists, as we are informed in the second hypothesis [of the *Parmenides*]: the former [i. e. the one] being bound, and pertaining to number, but the latter [i. e. the many] being number, and pertaining both to bound and infinity, and being surveyed in multitude and the continuous, and containing in itself the one and the many: for these subsist in number alone." P. 32. l. 9. from the bottom, Proclus speaking of soul says: διότι γὰρ ἐν αὐτῇ μόνον τὰς νοήσεις ἰδρυμένας οὐκ ἐλάχεν, ἐφίσταται δὲ τὴν ἀθροῖαν ἐνεργείαν τοῦ νοῦ περιλαβεῖν ὁρεγόμενη τῆς ἐν αὐτῇ τελειότητος, καὶ τοῦ ἐνὸς ἐκείνου καὶ ἀπλου τῆς νοήσεως εἰδούς, περιθεὶ τε αὐτὸν καὶ περιχορεύει κυκλῶν, καὶ ταῖς μεταβάσεσι τῶν ἐπιβολῶν διαίρει τὸ μάλιστα τῶν εἰδῶν, καθόρως αἰνῶν τὸ αὐτοχάλον χωρὶς, καθόρως δὲ τὰ αὐτοδικαιον, καθόρως δὲ καὶ ἐκαστὸν τῶν ἀλλῶν, καὶ καθ' ἐν πάντα, καὶ οὐχ ὁμοῦ πάντα νοῦσα. Here, for διαίρει τὸ μάλιστα τῶν εἰδῶν, which is also in the Harl. Ms., it is necessary to read διαίρει τὸ ἀμερίστον κ. τ. λ.

¹ See the *Philebus* of Plato, who there asserts, and cites *Philebus* as a sufficient authority for his assertion, that *God*, or the first cause, mingled all things from *bound* and *infinity*.

² This order subsists immediately after the intelligible triad. See my collection of the Chaldean Oracles in Nos. XXXI, XXXII, XXXIII of the *Classical Journal*.

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For soul, according to Plato in the *Timæus*, is a medium between an impartible essence, (i. e. intellect,) and an essence divisible about bodies (i. e. the corporeal life). With this emendation therefore, what Proclus says will be as follows: "For because soul is not allotted intellectual perceptions alone established in eternity, but desires to comprehend the at-once-collected energy of intellect, aspiring after the perfection which intellect contains, and after the one and simple form of its intellection, she runs round it, circularly [as it were] dances about it, and by the transitions of her intuitions divides the *impartibility* of forms, surveying indeed the beautiful itself, the just itself, and each of the other forms separately, and intellectually perceiving all things according to one [i. e. one at a time], and not all things at once." P. 34. l. 1. *ὡς γὰρ ὁ ἐν προφορᾷ λόγος το ἐν καὶ ἀπλουν νοήμα μερίζει, καὶ διεξοδεύει κατὰ χρόνον τὰς ἡνωμένας τοῦ νοῦ νοήσεις.* This likewise is the reading of this passage in the Harl. Ms.; but something is evidently wanting. It appears to me therefore, that after *ὡς γὰρ ὁ ἐν προφορᾷ λόγος*, it is requisite to add, *τὸν ἐνδὸν λόγον διαιρεῖ, οὕτως ὁ ἐν διανοίᾳ λόγος κ. τ. λ.* And then what I conceive to be the meaning of Proclus, will be in English: "For as *external* speech divides that which is internal, thus also the dianoetic¹ energy distributes the one and simple conception of intellect, and proceeds about its united intellections discursively and temporally."

P. 34. l. 7. from the bottom: *καλλὸς γὰρ φησὶν ὁ ἐν Φαιδρῳ Σωκράτης, ταύτην εἶχε μοῖραν ἐφραγεστάτων εἶναι καὶ ἐρασιμωτάτων, δικαιοσύνης δὲ φθγγὸς οὐδὲν εἶναι ἐν τοῖς τῆδε ὁμοιασμασι· τὸ δὲ ἀγαθὸν πάντα τελειοῦν κατὰ τὴν ἰδίαν ἐκαστὴν οὐσίαν. κατὰ μὲν γὰρ τὴν συμμετρίαν τὴν τοῦ εἶδους πρὸς τὴν ὑλὴν· συμμετρία μὲν ἐστὶν ὁπότεν κῆρτῃ τὸ κρείττον τῇ φύσει τοῦ χειρόνος· κατὰ ταύτην οὖν τὴν συμμετρίαν, τὸ καλὸν ἐναστραπτει τοῖς σώμασι.* In this passage, after *πρὸς τὴν ὑλὴν*, it appears to me to be necessary to add *τὸ καλὸν ἐκλαμπει*, and *γὰρ* I conceive is wanting after *συμμετρία μὲν*. And then the whole will be in English: "For Socrates in the *Phædrus* says, that beauty has the allotment of being most manifest and most lovely; but that justice is not accompanied by any splendour in the resemblances of it which are here. And the good perfects all things according to the peculiar essence of each. For according to the symmetrical union of form with matter, *beauty shines forth to the view*; since symmetry then

¹ For *διανοία*, according to the Platonic philosophy, is *διεξοδική του λόγου ενέργεια*, the discursive energy of reason.

exists when that which is naturally more excellent has dominion over that which is inferior in excellence. According to this symmetry therefore, beauty is resplendent in bodies."

P. 39. l. 6. και ου θαυμαστον των μεν κοινοτερων ημας τας ιδιοτητας λεγειν, των δε μερικωτερων μη εφικτεσθαι ταις επιβολαις· επι γαρ τας ατομους και τας ιδιας παντων διαφορας χωρειν, κρειττον εστιν η κατα ανθρωπειον νουν. το δε παντη η επι πλειστον διατεινοντων, μαλλον ημιν θεωρησαι δυνατον. Here for το δε παντη x. τ. λ., which the Harl. Ms. also has, it appears to me to be requisite to read

των δε παντη x. τ. λ. For what Proclus says is this: "That it is not wonderful we should be able to speak of the peculiarities of things that are *more common*, but should be incapable of apprehending such as are more partial. For to proceed to the indivisible and proper differences of all things, exceeds the ability of the human intellect; but we are more able to survey the differences of things which are universally or very widely extended."

P. 39. l. 9. from the bottom: και γαρ ατοπον ην, ευθυσ μετα τας συγκαταθεσεις, ενεγκειν τας αποφασεις, [και ουδαμως ανδρος επιστατικου. πριν ουν αποψησει περι των] πρωτον περι τουτων απορειν λεγει των νυν αυτα τεταγμενων. In this extract, the words within the brackets are erroneously omitted in the Harl. Ms., and for επιστατικου, which is one of the omitted words, I conceive it necessary to read επιστημονικου. But for the last word τεταγμενων, the Harl. Ms. has προτεταγμενων, which is also the reading of the Ms. denoted by the Professor by the letters c. d. The true reading, however, appears to me to be προστεταγμενων.

P. 40. l. 9. ορας ουν παλιν οτι και τελεα και συγκαταθεσεις, και η επιτασις, και η απογνωσις του Σωκρατους ευλογος. Here for επιτασις the Harl. Ms. has rightly επιστασις.

P. 40. l. 9. from the bottom, και γαρ εν τη διανοια του πολιτικου παντα εστιν εννοηματικως, ο στρατηγος, ο ρητωρ, ο ταξιάρχης, ο δημος. Here, for ο δημος, the Harl. Ms. has rightly ο δημοις, as is evident from what immediately follows,

και των εννοηματων προς αλληλα μικρα τις εστι διαφορα· παντα γαρ εστι ζωτικα και ομου συνυφαστηκοτα εν τη του πολιτικου διανοια, αλλ' εξω πλειστη διαφορα στρατηγου και δημοιου· και γαρ ενδον τα ειδη μονον ην, και το οιον υποκειμενον μεριστον ον. But for μεριστον, in the concluding part of this extract, which is also the reading of the Harl. Ms., it is requisite to substitute αμεριστον; and then the whole of what Proclus says will be in English as follows:

"For in the ratiocinative part of the politician all things exist in a conceptive manner, the general, the rhetorician, the centurion, and the plebeian, and the difference of the conceptions with respect to each other is but small; for all of them are vital, and co-exist simultaneously in the reasoning power of the

politician. Externally, however, there is the greatest difference between the general and the *plebeian*; for within [that is, in the mind of the politician] these were forms only, and that which is as it were their subject [i. e. *διανοια*] is impartible." Proclus adds, immediately after: *οὕτως ἀρα καὶ ἐν τῷ θανάτῳ καὶ πάντων νοήτων ὁμοχρονοῦν ὄντων, ἐν τῷ κόσμῳ πανμπολλὴ τις ὥσπερ διαφορὰ θήτων πρὸς ἀθάνατα, καὶ αἰψυχῶν πρὸς ἐμψύχα, καὶ ἀλογῶν πρὸς λογικά, πάντων ἐκεί και αἰωνίων ὄντων καὶ ζώντων καὶ νοούντων.* But here, for *ὁμοχρονοῦν*, which is also the reading of the Harl. Ms., it is requisite to substitute *ὁμοχροῦν*. For according to the Platonic philosophy all things subsist in a divine intellect *eternally*, vitally, and intellectually, and not *contemporaneously*, since time pertains to *soul* and not to *intellect*. It is usually therefore said by Platonic writers, that every thing which subsists in intellect is *ὁμοχροῦς*, because every thing *intellectual* is characterised by *sameness*.

P. 42. l. 10. Proclus in the investigation of what things there are ideas, and of what there are not, inquires *εἰ καὶ τῶν μερισίων, οἷον ὀφθαλμοῦ καὶ δακτύλου καὶ τῶν τοιούτων· εἰ καὶ αὐτῶν τῶν τεχνῶν· εἰ καὶ τῶν κακῶν τελευταίων.* In this extract, after *τῶν τοιούτων*, the Harl. Ms. has rightly, *εἰ καὶ τῶν συμβεβηκότων, καὶ πως μὲν, πῶς δ' οὐ· εἰ καὶ τῶν τεχναστών*: for without this addition the inquiry would be incomplete. The whole of the passage therefore thus amended will be in English: "Whether there are ideas of parts, such as the eye, the finger, and the like: if of accidents, and these so as to subsist in one respect indeed, but not in another: whether there are ideas of things artificial, and of the arts themselves: and in the last place, whether there are ideas of things that are evil." P. 43. l. 7. *καὶ γὰρ ἀλλῶς μεριστῶς ἐστὶ πᾶσα ἡ νοερά φύσις.* In this passage, for *μεριστῶς*, the Professor found in a Ms. denoted by c, *μεριστός*; but the Harl. Ms. has rightly *ἀμεριστός*: for every intellectual nature is according to Plato and all his followers *impartible*. Proclus afterwards adds, *καὶ ἡ προόδος αὐτῆς διὰ ταυτότητος γεγενῆσθαι ὅθεν ἐκ καὶ ἀνεκφοιτήτα τὰ δευτέρα τῶν πρώτων ἐστὶ, καὶ ταῦτα μερικῶς ἢ τὸ ὅλον μερικῶς.* Here, for the last word *μερικῶς*, the Harl. Ms. has very properly *ολικῶς*; for then what Proclus says will be in English: "And the progression of it (i. e. of an intellectual nature) is effected through sameness; whence also secondary intellects subsist in unproceeding union with such as are primary, and the former are *partially* what the whole intellectual essence is *totally*." P. 44. l. 9. *καὶ εἰ ἐν τῷ ὄντι μὴ ζῶν μόνον ἐστίν, ὡς φησὶν ὁ ἐν Φιληβῳ Σωκράτης, ἀλλὰ καὶ ψυχὴν αἰτιαν ὑποτίθεσθαι παραδειγματικὴν τοῦ προελθόντος ἀπὸ τοῦ πλήρους τῶν ψυχῶν,*

και την ταξιν αυτων και τον αριθμον οικειως προειληφειαν. Here immediately after *αλλα και*, the Harl. Ms. rightly adds *ψυχη, διαιδητου την εκει..* So that the whole of the passage will be in English: "And if not life alone exists in being, as Socrates says in the *Philebus*, but likewise soul, it is undoubtedly necessary to admit that the soul which is there [*i. e.* which is in truly-existing being,] is also the paradigmatic cause of the multitude of souls which proceed from intellect, this cause antecedently and according to transcendent union, comprehending in itself the order and number of souls."

T.

PUERILIA.

No. IV.—[Continued from No. XLIX.]

nova proles
Artubus infirmis teneras lasciva per herbas
Ludit.

Lucret. i. 260.

1.—Isaiah xiv.

"Art thou also become weak as we? art thou become like unto us?"

Ἡ σὺ γὰρ τὰ νῦν πέλεις
ἡμῖν ὅμοιος; ἢ σέ γ', ὡς ἡμᾶς, σθένους
ἡμερσα θάνατος; μουσικῆς δέ σοι γλυκὺς
φθόγγος βέβηκε, χῆ πολύχρυσος χλιδή;
ἴπες δέ σοι κάτωθεν ἔστρωνται λέχος,
ἴπες δ' ἄνωθεν; οἶον ἄρ' ἐξ οὐρανοῦ
πέπτακας, ὡ φασφόρ', ἡῶν γένος;
οἶον πρόκεισαι σποδῖος, ὅς λαῶν τὸ πρὶν
ἰσχυρὸν ἀπηΐστωσας· ἐν δὲ καρδίᾳ
τοιαῦτ' ἔβαλλες· οὐχὶ καύσεσθαί ποτε,
πρὶν ἂν τὸν ἄστεραπὸν ἐμβῆναι ποδὶ
κύκλον, πύρων τε τῶν θεοκτίστων πέτρα
γῆρας ἄλυπον ἐγκαταστήσαι θρόνων·

¹ For we are informed by Proclus in *Parmenid.* that *συναίς*, signifies *συνωσις υπερβαλῆς*, a transcendency of union.

κορυφαῖς τ' ἐν ἀκραῖς, ἔνθα δὴ πανήγυρις
μακάρων κέλῃται, τερμάνων ἄρκτου πύλας,
σκήπτροισι πανδίκουσιν, ὡς Θεὸν, κρατεῖν.
ὅμως δ' ἱρεῖται, καὶ καθελκυσθεὶς βία
κάτει πρὸς ᾄδην· ἔνθα δὴ σε νίγτεροι
δέξοντ' ἑποικόν· πυκνὰ δ' ὀφθαλμοῖσί σε
ὀξὺ σκοποῦντες, τοῖον ᾔσουσιν λόγον·
Ἄρ' οὗτός ἐστιν, ὃς καθ' ὑπτίαν ποτὲ
γῆν πυθμένην ἔστρεψε, βασιλέας τ' ἀπὸ
ἔσσεσιν ἀρχῆς, τὴν τε πάμπασαν χθόνα
δῶαν ἔφυρε, καὶ κατέσκαψεν πόλεις·
τούς τ' αἰχμαλώτας οὐποτ' ἐξ ἀνηλίων
ἔλυσε δεσμῶν; ὦ κάκιστα δὴ σφαλὲς
βροτῶν ἀπάντων· καὶ γὰρ ἀμφ' ἄλλοισι μὲν
ἔθνεων ἀναξιν εὐκλεῆς ἔχει τάφος,
ἐν οἷς δόμοις δ' ἕκαστος ἀπόκειται πρόμων·
σὺ δ' ἐκ τε πατέρων καὶ ταφῆς ἐρριμμένος,
ἄκλαυστος, ἀκτίριστος ἔκκισαι, δίκην
ἀρᾶς, πετινοῖς καὶ κυσὶν βεβλημένος.
ἔπει γε τὴν σὴν ἐξεκείνωσας χθόνα
λαῶν, πολίτας δ' ἐξόδοις ἀπώλεσας.
τοίαν γὰρ ἀνδρῶν οὐποτ' εὐκλεὲς γένος.
θανάτους δὲ τέκνοις καὶ φοναῖς πορσυντέον,
ἔργων ἕκατι πατρὸς, ὡς δὴ μὴ πάλιν
βάλλωσι, μηδὲ πόλεσιν ἐμπλήσωσι γῆν.
* * * * *

2.—Job xxviii. 1—16. 28.

"Surely there is a vein for the silver," &c.

Est auri locus, est ignava nocte reposta
Pallentis vena argenti; defossaque ferrum.
Dat tellus, vasta que lapis fornace liquescens
Occultos chalybes et non sua munera reddit.
Ille domum tenebrarum, atque atræ limina noctis
Dispicit: ille oculis terrarū dædala dona
Pervidet, et quodcunque suo mirabile in orbe est.
Abstrusas explorat opes, gemmantiaque antra,
Quæ nox condit iners, atræque simillima morti.
Mutatur, cursuque procul declive priori
Vertit iter fluvius; valles arescere sentit
Pastor, et oblitto siccum pede transilit alveum.
Frugibus exundat tellus, incussa que amicam
Suppeditat scintillam hyemi; latet intus opima

Sapphiris humus, atque aureo loca pulvere honesta.
 Est via, quam nec aves pictæ, nec vultur ab alta
 Nube videt, non pasta subit cum prole læna;
 Illi nota tamen. Dextra saxa ille potenti
 Concutit, atque ima montes radice revellit.

* * * * *

Ast ubi Doctrinæ locus est? ubi sancta renident
 Atria, vel quam casta beat Sapientia sedem?
 Illius nemo pretium docet; optimus illam
 Terræ orbis se ferre negat, barathrumque profundum,
 Speluncæque maris; non illam argenteus ardor,
 Nec Tartessiaci gravia æquavere metalli
 Munera; non illam digna mercede meretur
 Fulvus onyx, non ætherio sapphira colore.
 Te, Genitor, mirantem animo et tua jura tuentem
 Alma beat Doctrina virum; culpæque timorem
 Accolit, intactosque ornat Sapientia mores.

3.—*Peruvianus ab Hispanis in servitutem conjectus.*

Ut mihi servili cumulantur membra catena,
 Expulerunt flavam septima lustra comam:
 At neque, rugosa luctus minuente senecta,
 Tempora sollicito candidiora fluunt;
 Nec minus ætherios oculus desiderat orbes,
 Nec patria didici posse carere mea:
 Cum vita vitæ crescunt fastidia; quotque
 Accedunt anni, pondera adesse reor.
 Hei mihi! cur unquam super æquora tristia puppis
 Applicuit nostris impia vela vadis?
 O utinam, fortes leto comitatus alumnos,
 Qui bene pro patria cum patriaque jacent,¹
 Spiritus assuetas exisset liber in auras,
 Ad proavi rediens debita regna Dei!
 Quacunque aspicio, nebularum horrentia amictu
 Antra jacent, nullis pervia luminibus.
 Officiosa micant solum, densasque per umbras
 Apparent medio sidera mœsta die.²
 Nequicquam tacitis irrorant nubila guttis;
 Nequicquam flava messe renidet ager

¹ Ov. Ep. Bris.

² This phenomenon is said to be visible in mines.

Sive rubet cœlum, seu mille coloribus ardet,
 Non varium video, non ego luce rubens.
 Ergo nec patrias cedam moriturus in umbras,
 Nec cernam antiquæ saxea tecta casæ?
 Nec mihi consuetum præbebunt flumina murmur,
 Nec mihi ferventes leniet aura genas?
 Fessaque perpetuo languebunt brachia motu,
 Spirabitque ferus semper in ora vapor?
 Tuque o, vitali terram qui numine lustras,
 Tutamen gentis principiumque meæ;
 Non te sargentem video, non lumine puro
 Splendentem, sparsa non mihi nube nites:
 Non ego pulchra tuæ cerno vestigia flammæ,
 Cum petis occidui marinora vasta freti.
 Magne pater, miserere mei, miserere tuorum;
 Eripe me vinclis tempus in omne meis.
 Annuit ipse Deus, tardique morantia fati
 Fila secat: tacitum pectora frigus obit.
 Ecce procul sacræ vibrantur in aère flammæ;
 Agnosco magni mitia signa Dei.
 Salve, optata dies; grati salvet tremores,
 Morsque, meam quæ nunc claudis amica viam;
 Libertasque redux salve; mihi regia solis
 Jam sacras aperit, te comitante, fores.
 Jamque vale, luctusque gravis, sævæque catenæ,
 Et gens in luctus officiosa meos;
 Et tu, non ultra sævi mihi causa doloris,
 Quam fugio, longum, vita maligna, vale.

4.

Labitur, ex imoque poli nos respicit orbe,
 Seu vellet nobis Phœbus adesse comes.
 Solve animos rerum nexu, jucunde senator,
 Et te da plenis, Æmiliane, jocis.
 Tu quoque, si possis dulcem, Cate, linquere Musam,
 Quæ conjux, aut est fida puella tibi;
 Carmine ais nuper Gallos fudisse sonoro:
 Arma mero victor dux celebrare solet.
 Euclidæ nebulas et jurgia pone sophorum,
 Et te, qualis eras, Postume, redde tuis.
 Et tu stipatos animo mitte, Attice, libros,
 Burmannosque graves, Elzevirique domum;

Et quid Blomfeldas volvat, criticique Sicambri:
 An nescis criticæ vina placere gregi?
 At tū majori studio es revocandus, Ofelle:
 Haud te (ni fallor) cura aliena movet;
 Sed luctus proprios, sed non medicabile vulnus,
 Aversæ mentem sed gemis Hermiones.
 Accipe, quæ possum, solatia: non tibi festa
 Infestare ferus tempora debet amor.
 Haud loquor ignotum; sensi, fateorque dolere:
 At non me sociis arcuit ille meis.
 Vive igitur, duraque, comes: duravit Ulysses;
 Ni faciet, patrios haud rediisset agros.
 Quid si (quod bona Parca vetet) moreretur amata?
 Quid si rivali se daret illa tuo?
 At neque tu incassos mœrebis longius ignes;
 Prospera sic spondent omina, Dique boni.
 Ipse ego (crede mihi) vidi, cum sæpe morata
 Constitit in tecto tarda columba tuo.
 Hermione vultu, quo non tibi charior ullus,
 Post longam præsens annuet ipsa moram.
 Spe valeas; atque hoc pariter de vate¹ canamus,
 Dum focus exardet, dum micat igne merum:
 "Uni dum mens pura viro est, dum fœmina servat
 Una fidem, Divos hæc ego dona peto;
 Ut foveat juvenem sol indefessus amoris,
 Lunaque amicitiae lustret amica senem."

5.—Scribleri Clypeus.

Venit magna dies; nato jamque addere nomen,
 Scriblere, et veterum studiis sacrare parabas.
 Martini altisonum elegit cognomen, eo quod
 Mille illum critici et celebres sine fine poëtæ
 Gessissent, Francæ gentis decus, atque Batavæ.
 Protinus arcessit socios, doctumque suorum
 Concilium: veniunt lecti longo ordine patres,
 Quos aut commentum, aut gravis insigniverat index.
 Heinsiadæ venere duo, quos misit in Anglas
 Heinsius ipse oras; venit Rutgersius heros,
 Taubmannusque sagax, Teutoque, acerque Panurgus,
 Martini comites; Popique e dente cruentus

¹ T. Moore.

Bentleius, satiras referens in vulnere acutas
 Illicet augustam sociis venientibus aulam
 Ipse aperit, proavis confertam et imagine multa;
 Scriverios nempe antiquo referebat ab ortu
 Majores senior, claramque ab origine gentem.
 Consedere duces: tum sic Cornelius infit.

“Dicitur in scuto primum carpsisse soporem
 Alcides, clypeoque infantis corpora Achillis
 Reptavisse ferunt, magnæ cunabula vitæ.
 Umbonem hunc sacra viridem rubigine nobis,
 (Cernite), bellantis quondam gestamina dextræ,
 Fors dedit: hunc olim, magni cum optasset habere,
 Non tulit Insuper: cunis, formose, recumbens
 Talibus, et sapientum oculis, Martine, placebis.”

Vix ea; panduntur portæ, et nutrice gementi
 Affertur medio residens Martinulus ære.
 Cum subito horrescit visis, mutatque colorem
 Scriblerus; gelida coeunt formidine membra,
 Collapsusque cadit. Fit clamor, et undique circum
 Curritur, ac varia strepitant longa atria turba.
 Serpentes una credas stridere, vel una
 Ferratis centum configere cornibus ollas.
 Exsurgit tandem, vixque hæc e pectore promit.

“Heu tristes vitæ casus! heu semper iniqua
 Sors homini! quæ Tisiphone, quæ te, impia, Erinny
 Nostra importunis (infandum!) gaudia jussit
 Eluere officiis, unaque abstergere mappa
 Mille annos? —————”

(Here about 200 verses are lost.)

Dixerat: adgemuit tristi Bentleius amico,
 Taubmannusque gravi pressit suspiria voce.

R. L.

NOTICE OF

*Das HELDENBUCH von IRAN, aus dem
 SCHAHNAMAH des Firdussi von I. GOERRES,
 in zwei bänden, mit zwei Kupfern und einer Charte.
 8vo. Berlin.*

THE appearance of this work is one of the most important occurrences in modern literature. Though it has for ages been

a desideratum, yet none hitherto have ventured on such an arduous labor: Atkinson, Ludolf, Wahl, Hammer, Scott Waring, Ross, and others, have translated episodes and detached pieces; Champion completed eight books; but Goerres alone has had the courage and perseverance, worthy of a German, to attempt a version of the *whole* Sháhnámeh. Lumsden projected a *textus emendatus* of the original work, some time since, at Calcutta, of which he has merely edited one volume, in an infamous type; and his abandonment of the undertaking cannot be sufficiently regretted, on account of the number of Mss. which presented themselves to be collated in India, and on account of the necessity of such a mass of materials to restore, in any degree, Ferdousi's corrupted text. For, unless this great poem be submitted to the press by a critical scholar, it will shortly contain scarcely one unadulterated distich; since if every transcriber mutilates the text by the introduction of parallel and often of discrepant words, adding to it on every occasion verses of his own composition, it must follow, as the consequence, that Ferdousi will in process of time be the rallying name of each scribbling poetaster of Persia, rather than the work of the author of the great poetic Chronicle of the Kings of Irán. But, as this poem still remains among Eastern arcana, it will not be amiss to submit an outline of it to our readers before we discuss the merits of the present translation.

With the life of the author we shall dispense, as it has already appeared in an English form. The first book of this poem relates to the earlier and fabulous epochs of Persian history, and in particular to the endeavors of Kaiumerz and Siamek his son to defend their throne from the assaults of the *Devs* or *Dæmons*. Siamek and Kaiumerz both die in the course of the book, and Hushang succeeds to them.

The second book treats of the progress of civilisation, the origin of the magi, and the fire-worship; the early state of society is beautifully depicted, and the character of Hushang drawn with great poetic skill. These two books being more especially devoted to the introduction of the author's plan, we find in his account of Tahmuras, who is said to have enchained the *Dæmons*, a certain display of politics, and the more advanced arts, which exhibit a still higher degree of advancement in the history of Jemshid. The Takhti Jemshid at Istakhr is attributed to this prince, and innumerable fables are asserted of him and his throne: from some singular anomaly in Oriental history, he is confounded with Solomon king of Israel, and a coasting trade is said to have taken place in his time, such as the sacred

records assure us took place in that of Solomon. He is said to have confined the Demons, to have established different departments for the different sects, to have become haughty, and to have declined, like Solomon, from the practice of religion. D'hohak, king of Arabia, taking advantage of the general discontent, marches against Jemshid, and slays him. His son Feridún is concealed from the conqueror's rage, and finds refuge in Alborz: meanwhile D'hohak makes ineffectual search for him, which, after levelling the house in which he was born, he is forced to abandon. Shortly afterwards the famous blacksmith *Gaweh* revolts, and raises his apron as the standard of disaffection to D'hohak, and adoption of Feridún's cause. D'hohak and his partisans are routed, himself confined in Mount Demavand, and Feridún restored to the throne. He undertakes a journey through his dominions to redress the disorders which had taken place during the usurpation, and is desirous of contracting a marriage for his three sons, *Tur*, *Salm*, and *Irij*, with *Arzu*, *Mah*, and *Behi*, the three daughters of Khosrav, who attempts to deceive him. Salm has Greece assigned to him, Tur has Turan, and Irij has Iran as his seat of government. Salm begins to machinate against his father, and with some difficulty induces Tur to join him: complaints are made to Feridún of their mal-administration, and Irij offers to mediate between them and the king. His brothers murder him on his way, and send his head to their father, who grows outrageous, and meditates deep revenge. Accordingly, he marries Irij's daughter to his own nephew, from whom Menuchehr was born, who after a series of adventures avenges his father by the death of his uncles. Feridún recedes from government, and Feridún is crowned. About this time we are introduced to the hero Sam Neriman, who orders his son Zal to be exposed, from a doubt of his legitimacy on account of his white hair. A lioness suckles him, as he lies at the foot of Alborz, and at last he is saved by the Simorgh, who takes him to her home. In consequence of a dream, Sam goes to Alborz, and receives his son from the Simorgh, with a feather, which he is to burn in any great distress. Zal falls in love with Rudabeh, and Sam, finding the magi prognosticating from this marriage the birth of a warrior, gives his consent. Menuchehr takes offence, convenes Sam, and orders him to destroy Mihrab, Rudabeh's father, and his cities. On his march he is met by Zal, when Mihrab threatens to murder Rudabeh, from which he is with difficulty deterred. Consent, however, is at length given to the marriage. Zal is well received by Menuchehr, who, like *Œdipus*, solves

several enigmas, that were proposed to him, and afterwards displays his valor at a tournament. Some time afterwards, he and Rudabeh (رودابه) are married; and Zal being distracted at her illness, before the birth of Rustam, burns the feather, on which the Simorgh appears, and with many a magical ceremony introduces Rustam to the world. Menuchehr cedes the throne to Nodurz, who is murdered by Afrasiab, king of Turan, on account of a defeat which he had experienced from Zal. Rustam takes Afrasiab prisoner, who escapes: a peace is at length concluded. Of this dynasty Gurshaf was the last king; after whom we have the histories of Kai Kobad and Kai Kaus, in whose reign Rustam again appears, as a warrior, delivering the latter from imprisonment. An episode follows relative to Rustam's amour, and the birth of his son Sohrab, of which, if we recollect right, a considerable part has been translated in Scott Waring's *Tour to Shíráz*. Sohrab's conflict and adventures with Gurdafrid, the Amazonian heroine, the treacherous information of Hujir, his conflict with his father Rustam, his victory and mercy, his second conflict with him, and his death, are perhaps the finest wrought and most forcible parts of the poem. Afrasiab renews his hostile invasions in the time of Kai Kaus, whose son Siavush proceeds to oppose him. The issue is favorable to the Persians; but Kai Kaus not ratifying his son's covenant, Siavush deserts to Afrasiab, marries his daughter, and is destroyed by him through the malice of Kershuz. Kai Khosrav was the issue of this marriage. Kai Kaus relenting, Rustam is dispatched against Afrasiab, who slays his champion, wounds the king himself, and driving him before him, reigns seven years in Turan, devastates the country, and returns to Irán.

This hasty sketch of a very small part of the poem will serve to give an idea of the whole:—to give a full synopsis would require a work of no moderate size. The different episodes alone would demand a minute and separate discussion; and if an examination into their sources were instituted, as the critical inquirer would expect, a dissertation half as long as the original would be the result. But, from the extensive duration attributed to the lives of Afrasiab, Rustam, &c. we must argue, that they were, in different ages, different men, under the same name: and this we know to have been a custom in the East from a period beyond the memory of history. Rustam's fraud with Sohrab, and his subsequent ingratitude to him, are points in which we conceive Ferdausi to have failed: they are discreditable to the hero of the poem. Zal also appears to live an age commensurate with that of Rustam: whilst Gudurz, Tus, and

other renowned characters perish in a very tame way, we find Rustam the victim of a snare, where he met an untimely end. Several writers have attempted to show that Kai Kaus and Nimrod were the same individual : we, however, think the fact by no means proved. Nimrod became a common name of fabulous times ; and many wonderful things, such as the Birs, and the Mugelibéh in Babylonia, have been ascribed to him. So likewise Kai Khosrav has been identified with the Humayún of the Eastern writers : this monarch, like Arthur and Pharamond of "*round table fame*," instituted twelve champions of Persia, one of whom of course was the famous Rustam. By Kai Khosrav Afrasiáb was slain, who was succeeded by his son Jihúm.

We can expect to find no correct system of chronology on these wild legends. They are only interesting as far as they elucidate the early fables of this ancient nation. The idea, however, which some have entertained, that Ferdausi borrowed from Homer, is too preposterous to be discussed : both were original poets, having the legends of their respective countries as the basis of their works. We can hardly conjecture from what particular text Goerres has translated his author. We are aware that it was the result of a collation of Mss., but we are not favored with the emendated readings. Wahl, in the part which he edited gave a very vitiated text. We know but of one good amendment in the whole, which is in the substitution of *نره شیر* for *شیر پیر* in the account of Zal's exposure. We are of opinion, that but little essential service is done by the translation of an Eastern author : the idioms of the languages must cause circumlocution ; and if it be a poetical version, the distance from the force and sense of the original is considerably greater. Such is the case with most of those that the Germans have translated into verse : whereas, if they had given to us a *textus emendatus*, and elucidated it with Latin notes, historical, critical, and explanatory, they would have conferred on us an essential favor, and have at the same time promoted the study of Oriental literature. We should thus have become possessors of the author's text, for the want of which no translation can compensate us. We remark also, that towards the close of the poem, Goerres has slurred over events, and curtailed Ferdausi most egregiously : and we decidedly think, that in many parts, he might have more lucidly explained the meaning of his original. It was doubtless a laborious undertaking, although one likely to be soon forgotten, on account of the absence of the Persian, and the difficulty of procuring a copy of it. Few, except the

Eastern scholar, would be inclined to read a loose translation of this immortal performance, and *he* would prefer to read it in the manuscript, and would only have recourse to the German version to resolve a difficulty, which its abridgment would disable it, most probably, from explaining.

Goerres has evinced his good sense, indeed, by confining himself to a prosaic version of his author; we regret only, that it should be so curtailed. His preliminary observations are valuable, and contain much critical matter, and the map, with which he has accompanied it, discloses much patient and geographical research. The work, however, appears to us rather a compilation from one of those abridgments of Ferdausi, which are so frequent in the East, and of which we have seen specimens, both in Persian and Arabic, than a direct translation of the original:—both may have, indeed, furnished materials to the translator.

Having, in the beginning of our review, given some idea of the nature and contents of the poem, we shall now, merely, translate the index given to each volume of the German version, that our readers may form their own judgment of the subjects which it contains. And, probably, we might be unable to offer a better analysis of Ferdausi,

Vol. I.— 1. The History of Kaiumers.

2. The History of Hoshang.

3. The History of Tahmuras.

4. The History of Jamshid.

5. The History of Zohak (pronounced D'hohak by the Arabs).

6. The History of Feridun's birth, and the destruction of Zohak.

7. The History of the journey of Feridun's three sons to Yemen.

8. The History of the dispute of the three brothers, and Irej's death.

9. The History of Menuchahr, and the revenge of Irej's death.

10. The History of Sam and Zalzer.

11. The History of Newadir.

12. The History of Su and Garshasp.

13. The History of Kaikobad.

14. The History of Kai Kawus, and his march to Mazenderán.

15. The History of Kawus's journey to Hamaveran.

16. The History of Kawus's flight to Heaven.

17. The History of Rustam's hunt in Turán.
18. The History of Rustam's combat with his son Sohrab.

Vol. II.—19. The History of Siawush and Sudabeh.

20. The History of the death of Siawush.
21. The History of the Revenge of Siawush's death, and the conquest of Turán by Rustam.
22. The History of the abduction of Kai Khosrav from Turán to Irán.
23. The History of the death of Firud.
24. The History of the contest with Kamus and Kakan.
25. The History of the battle with Akwan the Dev.
26. The History of Kerkin and Pushan.
27. The History of the battle of Biran, and the battle of Human and Pushan.
28. The battle of the twelve Champions, and the history of the war, undertaken by Kai Khosrav.
29. Kai Khosrav's passage over the waters of the Sereh to Mount Kenk.
30. Afrasiab's death,—the completion of the blood revenge for Irej, and Siawush.
31. The History of Kai Khosrav's disappearance.
32. The History of Lohrasp.
33. The History of Gushtasp and Zerdusht.
34. The History of Isfendiar's imprisonment in Kendebehan.
35. Isfendiar's departure to Rewindes by way of
"THE SEVEN TABLES."
36. The History of Rustam's battle with Isfendiar.
37. The History of Rustam's death.¹

To this succeeds another dissertation by the translator, which we cannot notice, at present. From the *Sháhnámeh*² various heroic poems have sprung, such as the *Barzúnámeh*, of which there is a copy in the French King's library; and the *Shehinsbáh-námeh*, of which there is a copy in the Imperial Library at Vienna, which continues the events of Persian History down to the reigning Monarch Fath Ali Sháh. Sir. Wm. Ouseley has given an account of the author of this work in his

¹ The difference of the orthography in some of these names is occasioned by the variation of the German, as we were unwilling totally to remodify them from that shape, into which Goerres had moulded them.

² The *Sháhnámeh* itself is said to have been borrowed from the *Bastánámeh*.

Notice of *Iracæ Persicæ Descriptio*, &c. 291

Travels; and we suspect from the parts of it which we have seen, that it is a very meagre and pitiful production. Our present observations have been intended to be merely cursory: and he, who would form an exacter notion of the poem, must have recourse to the *immense folio* itself.

NOTICE OF

IRACÆ PERSICÆ DESCRIPTIO, quam ex
Codicibus Mss. Arabicis Bibl. Lugd. Bat. edidit,
versione Latina et annotatione critica instruxit
PETRUS JOHANNES UYLENBROEK, Discipl. Ma-
them. et Physic. Lector in Acad. Lugduno-Batava.

THIS work is divided into two parts: the one containing a dissertation on Ibn Haukal's Geography, the other being a collection of various descriptions of the Persian Irák. The dispute, whether the Persian version of Ibn Haukal, translated into English by Sir Wm. Ouseley, and supposed by De Sacy to have been an epitome of the Arabic, be referable to him, as well as the arguments of these two writers, as to the date of the work itself, are discussed with great ability; but, after a careful examination of this question, he, in conjunction with Hamaker, arrived at the conclusion, that the Persian and Arabic copies are two distinct works; that the Persian is the more ancient, and therefore, neither a version, nor an epitome of Ibn Haukal, but that, of which Ibn Haukal made use in the compilation of his Geography, and which appears to be the same as the publication of Ibn Khordadbehi. This position is substantiated by clear and convincing arguments. There is great discrepancy in the copies:—for instance, the Persian describes Mahadíah, as a *small* town built by Abdallah, and the Arabic, as a *large* town built by Al Mahadi Billah. The comparison, instituted between these copies and Ab'ulfeda, displays a deep acquaintance with the Eastern writings, and serves to support the inference, which the collator would deduce from it, by proving the vast points of difference which subsist between the two. The parallel and contradictory passages in this collation, are judiciously separated from each other. He demonstrates from a paragraph in the work itself, that Ibn Haukal always carried with him,

and made use of the books of Ibn Khordadbehi—Al Jihani—and Abu'l Faraj; and that Abu Ishak Al Faresi showed him a geographical table of Sind and Persis, whom he well identifies with Khordadbehi. To him, therefore, is the Persian copy translated by Sir Wm. Ouseley referred; yet as it is well known that Sir W. O. is now possessed of a more perfect Ms., called, *Súr al Beldán*, it would be difficult to decide, which of the two was really the production of this writer, or whether their variations originated in the *incuria* of the transcriber. Having thus introduced the book to the notice of the public, we shall proceed to examine the different accounts of places given in this collection of Asiatic geographers. Taking Ibn Haukal's list of places the first in order, 2. We shall, cursorily, notice some few of his remarks. He defines the mountainous region to contain, *Mah al Coufa* and *Mah al Basra*, the Eastern boundaries of which are the desert of Khorasan, Persis, Ispahan, and the eastern part of Khuzistán: the western limits are Azerbaijan, the northern, Dilem, Kazvin, and Rai, the southern, Irak and part of Khuzistán. His first description relates to Hamadán, with the roads leading from it to various places, and makes mention of a cave in Mount Behistun, in which the figure of the horse SENDAN,¹ on which Khosráv is sitting, is admirably carved. Hamadán is recorded to have been a great city, a parasang in length and breadth, with a wall, suburbs, and four iron gates, and houses made of mud:—in this account the two cities of Ispahán are noticed, the one called Yehudiah, probably after the Jews, that were led into captivity, the other Sharestanah. It was at this time, famous for its trade in hemp, and silk vestures, particularly that called *washi*, and as much celebrated for its dyes and fruits as it is at present. Mount Behistun is depicted as inaccessible, of a height, to which no one has ever been known to reach: in it are many remains of the old religion of the country, assigned by some to the sculptor Ferhad; the cavern above-mentioned appears to have been somewhat of the same nature as that of Elephantine, and if we may believe the Arabic writers, to have contained several groups of figures. Modern travellers make mention of the curiosities of the place.

The alphabetical topography of Jakuti is the next in order in this collection. He gives a strange account of aromatic reeds (قصب الخيرية) being found near Thaniah Al Rikab, in the woods of Mount Nihavend, which are cut off at the ends, at a

¹ This horse is called elsewhere, Shebdia.

certain length, and carried to other countries, with this peculiarity, that if they bring them down the mountain, by way of Thaniah Al Rikab, they are exceedingly fragrant, but instantly lose their fragrance if brought down by any other way. The writer has the precaution to add, that this reed is no longer to be found there. He records, that the most ancient name of the Shabrestanah division of Ispahán was *Jai*, and afterwards *Medinah*, or the city: this information Sir W. O. has likewise extracted from the Pahlavi remains: many of the villages of this capital were called *Destajerd*, which name is detected in one or two at Rai. Yakuti corroborates our preceding assertion, that the other division of the city received its appellation from the Jews led captive by Nebuchadnezzar:—but as these two parts of ancient Ispahán are cited as two separate cities, it is not improbable that one was purposely erected for the Jewish captives, whom the existing superstition required to live apart from the native worshippers of Ormuzd.

To this succeeds Kazvini's Geography of the Persian Irak, which takes notice of the great bridge of seventy arches, and the paved way, two farsangs in length leading from it, which Atabeg Shir Gir made between Aba and Sawa. Among the mirabilia of the vicinity, it is averred, that in Arshab, iron can be wrought, but not in Nasekin, whatever be the heat administered to it; and that *vice versa*, the Dyers' caldron may be heated in Nasekin, but not in Arshab, notwithstanding the degree of heat applied for the purpose, and that if any workman of the one place migrates to the other, his work will not succeed. These ineptiæ are worthy of record, however absurd they may be intrinsically, because they serve the important purpose of explaining to us, how Herodotus was occasionally subjected to be duped by fables, and how Ctesias detailed these idle legends, on the asseveration of the narrators, for absolute facts. The traditions of the subterranean cell of Abhar, frequented by Abu Beccr the Thaharite,—of the fountain of Ardbeheshtek,—of the tower erected at Isfajin from the hoofs of wild asses, are good commentaries on the romance of the latter.

Kazvini asserts, that the part of Ispahan, which was called *Jai*, was built by Alexander the Great, to which we cannot give credit. A beautiful distich from an anonymous poet, is quoted, relative to the delights of this city:

لست آسي من اصفهان علي شي سوي مايبها الرحيف الزلال
و نسيم الصبا و منخرق الريح وجو حال علي كل حال

"When sad, I would desire nothing in Ispahan, beyond its streams of wine clearly flowing, and the breath of the Zephyr, the fanning of the wind, and its air sweet above all sweet things." Here are fruits continuing all the year, of which equally marvellous stories are detailed. In his account we also detect the assertion, that the Zaienderond and the Kermana are the same river, proved by reeds marked in a particular manner being thrown into the one, and emerging from the other. The fable of the whirlpool in the lake Hom El Bawab near Idaj is very singular, having the property, not of engulphing any animal that may chance to fall into it, but of whirling him round till he dies, and finally projecting him on the shore. We read of an army having formerly encamped at the gates of Berujird, over night, all of whom were turned into stones before the morning, of which, it is asserted, that strong vestiges remain at present. These rude stones probably were relics of ancient Magianism, and resembled our Stone-henge, Stanton Drew, and other Druidical Temples; for, we know that many such existed in Persia:—if so, this one perverted anecdote will clearly show how much the historians of the earlier epochs had to contend with prevailing superstitions, and incongruous traditions. The subterranean dwellings at Tehrán are cited, to which the natives resort in times of hostile aggression:—these are interesting, as being analogous to the first *fixed* habitations of the human race, as Perizonius has fully shown. The custom of selecting summer and winter quarters, which the Nomades still practise, yet obtains in Persia: the Sassanian dynasty for the most part wintered in Irak, and spent the summer in the mountainous region of Kuhistán. In this mountainous district, one of the rivers of Paradise is said to flow from the top of Mount Arwend; to it the sick resort from distant parts, and it is only at a stated time in each year that its waters issue out of the fissure of the rock. Some such a legend as this was current from an immemorial period; we detect it in the mythos of the Ganges, and in the pool in the New Testament, which the Jews believed to acquire sanative properties, from the descent of an angel. The sculptures at Mount Bisitún, which we have already adduced, are here described at greater length, and a most marvellous account of Khosrav's horse is appended to it, in the midst of which, the minstrel Barbúd is introduced with all the importance of the Bard in "the olden time." The existence of a volcano on Mount Damavend is asserted by this writer, of which we do not recollect any other author to have given to us information. Besides the superstitions which we have noticed, we read of

mines of antimony (الكحل), quicksilver, lead, and copperas (الزاج), being found near it, and one of red sulphur existing in it. The smoke of the sulphur is averred to proceed from seventy orifices in the mountain. At Mount Yalah Basham, huge stones are discovered, which the neighboring people transmute into the forms of a shepherd leaning on his crook and feeding his flocks, of a woman milking a cow, and of other fantastic figures. In his description of Rai, he states, that the bunches of grapes produced there, often weigh one hundred pounds, which will substantiate the account of those brought to Joshua, by the spies who visited Canaan, just before the Israelitish entry into the Land. This city, called "the Mother of Cities," is celebrated for its fruits, combs, and other manufactures, made from the wood Khalanj, which grows in Taberistán: the inhabitants are very skilful in turning it, and ornamenting it with paintings and various devices.

At Kom is a salsuginous spring, believed to be guarded by a talisman, which is still seen in a rock. Its water condenses into salt, which is taken away by passengers. Near it, is a salt mine, from which if any one bears away the salt without leaving the price of it, the ass on which the load is placed will become lame. There are also mines of silver and gold, in the vicinity, and in the city is a talisman that charms away venomous reptiles. We are not surprized at discerning such traditions of this place; because, a veneration for a long period has been attached to it, and under the reigning monarch, it is a sanctuary that protects the offender from the punishment of all offences, if he be fortunate enough to reach it, without falling into the power of his pursuers. Karkan, likewise, is furnished with a similar talisman against scorpions, which communicates its virtue even to the dust of the territory, if drank in water, or even taken in the hand. The whole of this narrative is interspersed with the lives of eminent men born in these particular places, and the historical parts, abstracted from the legendary tales, yield considerable information concerning the ancient and modern state of this part of the country. As this publication of Uylenbroek is a compilation from eastern authors, the same places are recapitulated in each writer, from whom an extract is made. After Kazvini, Abulfeda's statement in his great Geographical work, is cited from the famous Ms. at Leyden, which is replete with solid matter, containing the admeasurement of distances, the longitude and latitude of places, with a very brief notice of their more important buildings. It has more the appearance of a travel-

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ler's note book, than of a descriptive topography. Its value in a great degree consists in its citations from Ibn Haukal, on whose text it would make a good commentary. It is followed by an alphabetical lexicon of places in the Persian Irák, which is very useful as a geographical reference, although containing nothing which we can extract; and the whole is concluded by an appendix, composed of passages from Ibn Yunes, Kazvini, Ibn Ayas, and Abu Thaleb. The first consists simply of the following longitudes and latitudes.

Nihawend,	Long. 72°.	Lat. 36°.
Hamadán,	Long. 73°.	Lat. 36°.
Kom,	Long. 75°. 55'.	Lat. 35°. 5'.
Rai,	Long. 75°. 20'.	Lat. 35°. 45'.
Sháhrúzúr,	Long. 70°. 20'.	Lat. 36°. 45'.
Kasvin,	Long. 75°.	Lat. 36°.
Dobawend,	Long. 76°. 30'.	Lat. 36°. 55'.
Ispahán,	Long. 74°. 40'.	Lat. 34°. 30'.

The rest we omit, as we have given ample specimens of their stile in our review of Kazvini. Notwithstanding the puerilities which we have discussed, it will be evident from the other parts, of what great use to the general scholar the geographical works of the East may prove; and we do not think that we could have selected a better example than this collection of Uylenbroek.

NOTICE OF

An account of some recent discoveries in Hieroglyphical Literature and Egyptian Antiquities, by T. YOUNG.
M. D. F. R. S. London, Murray.

EGYPT is a country full of *pabulum* for that desire of mental excitement which is the characteristic of the age. A more wonderful country than it is, even in its fallen state, never entered the notice of the traveller. Even now it realizes all the sublime of architecture, and monumental sculpture. While standing face to face with its portraits of demigods and heroes, in colors as fresh as if yesterday laid on, or threading the mysterious galleries of its sepulchral caverns—or “finding no end, in erring mazes lost,” amidst its prodigious mounds, its magnificent perystyles; its rock-hewn groves, and gigantic statues; no wonder if the travel-

ler feels himself transported from the "brief present," to ages "when the earth was young"—if he fancies himself associated with the first born of her children—or imagines himself gazing on some suspended work of necromancers, or on some deserted city of the primitive giants. Giants the builders certainly were in audacity, energy, and ambition; and if Bryant be correct, it was to the hands of the Titans, or giants of scriptural record and profane fable, that the world is indebted for the stupendous works which seem to defy violence and time. To our minds, both the increased interest excited by Egyptian researches, and the comparative facility by which it can be gratified, are auspicious omens for the great cause of man's moral and intellectual improvement; for we are persuaded that to Egypt we may safely look for all the corroborations, requisite to those inspired books, on which Christian morals and Christian civilization are founded, which may at once gratify scientific curiosity, promote religious belief, and confirm religious hope.

It is therefore not to be wondered at, if there should be a rivalry in the field of Egyptian Antiquity, and an eagerness to set up the first memento of discoveries made therein. Something of this feeling, created by the non-acknowledgment of prior success, in the same walk, from M. Champollion, has it seems been the chief impulse which has induced Dr. Young to publish on the present occasion. But we are inclined to pass judgment between the contending parties as the umpire in Merrick's tale of the Chamelion—to the effect that the merit of the discovery of Phonetic symbols belongs to neither. Kircher indubitably, two hundred years ago, makes frequent attempts to explain names by the same syllabic process as Dr. Young. But setting this fact aside, what does the claim amount to?—the admission of a very inexcusable ignorance in an interpreter of Hieroglyphics,—that the Chinese language has from time immemorial employed a Phonetic process to express the sounds of names. Another circumstance is equally a reflection on the claimants—the ignorance that modern heraldry, (a fragment of the Hieroglyphical language) expresses names syllabically, picturally, and conventionally.

With respect to that portion of Dr. Young's book, which concerns the decyphering of the Egyptian Hieroglyphics properly so called, we are willing to admit, that it contains much curious and meritorious investigation. We, however, are not sanguine as to the practical result of such researches. We are sorry to throw cold water on the ardor of speculation; but we cannot help expressing our conviction that the Hieroglyphical

language is, and must be, a "fountain sealed." Our conviction arises from the essential nature of such a language, and the steps by which it must have, of necessity, progressed towards its completion. The problem sought to be solved appears to us from its very nature insoluble. All would be plain sailing with the primitive inventors of symbolic writing, while natural objects were to be imitated, or even while metaphorical meanings were to be assigned to those natural objects; as for instance a *house*, or *temple*. But when abstract ideas, incapable of pictorial representation, were to be expressed, their difficulty began; for instance, *virtue*, *vice*, *beauty*, *ugliness*, *truth*, *falsehood*, *good*, *evil*, the *passions*, the *faculties*, the *feelings*, and the *functions*. And here, too, the difficulty of interpretation begins, for the signs for these must have been strictly conventional among the learned inventors appertaining to the Hierocracy; and this consideration again renders the key of intire interpretation far more presumptuous than is warranted by reason and by fact; for how can any one, having no traces of a dictionary to resort to, no well identified alphabet of any kind, and not actually appertaining to or enrolled among the covenanting Hierocracy, determine what symbols the priests, through mere caprice or arbitrary decision, pleased to attach to the infinite variety of abstract ideas? All that we at present know of this matter, as relates to Egypt, is a feeble traditional glimmering derived through *Horus* *Apollo*, and other apocryphal sources. Dr. Young has added to the list of such of the symbols as have been already explained; and certainly the slow experimental process for determining the meaning of single symbols which he has adopted, and which Bryant had previously recommended, is the only feasible means of augmenting our present meagre and insignificant stock of Hieroglyphical information. Though it is mainly in this conventional representation of abstract ideas that the Chinese differ from the Egyptians, we nevertheless think that Dr. Young might have availed himself of many useful hints in this branch of the subject from the Chinese language, with which it does not appear that he is familiar, and without a familiarity with which, an attempt to decypher a philosophical language seems to us to partake more of quackery than of science. Nevertheless, with some exceptions, we are, as we have said, disposed to concur with Dr. Young in the meanings he has affixed to the collection of Hieroglyphics exhibited at the end of his volume. The following bear internal, as well as collateral evidence of true interpretation; a *hatchet*, for God or a Creator; a *hatchet*, with the mark of a female, for a *Goddess*; the triple

repetition of it for *Gods*; a *throne* and an *eye* for *Osiris*; a *throne* with the same *female* accentuation as before for *Isis*. *Life*, the *Tau*. *Eternity*, a *Serpent*. *Immortal* consists of the same symbols with the mark of the adjective; *splendor* is composed of two legs and *Shrine*, (*bearing*); and the two combined make *bearing splendor*, or illustrious. The lotus calyx expresses *wife* satisfactorily; the pastoral crook, a *brother*; and the same figure with the female accentuation, a *sister*. The same approval may be past on the symbol for *priest*, a seated man beneath the Papyrus reed; that for an assembly, a rough tracing, we apprehend, of the ark; that for the verb *to offer*, a hand presenting a triangle; *to give*, a variation of the same hand with a cruciform inflexion (χ) over it; *libation*, a hand pouring out water; *good*, a guitar, whence harmony, as with Plato, seems to have been with the Egyptians *To Kalon*. *Bestowing* is well represented by a patera; and bestowing *much good*, is rendered by a beautiful synthesis of the patera and the guitar. Enlightening, with a dot to express the participle, is exhibited by *streams flowing from the sun*; *ten* is a *semicircle*; *forty*, *four semicircles*. *Rite* an eye and water, because it consisted mainly of *weeping*. The word *sacred* is also ingeniously composed of *God*, *water*, and a *lustral vessel*, characters which throw a light on the nature of the most antient consecration.

The Chinese Hierocracy employed a similar process in the imitative representation of objects, and originally, we believe, in many cases, the same symbols as the Egyptians. The simplest combinations of their pictural words must also have been framed on the same model; indeed, on the same model as compound words, in alphabetical languages. For example, they express tears, by the emblem of water and an eye: a *prisoner*, is the symbol of a *man enclosed between four walls*.¹ A *Satyr*, or man of the mountain, is composed of *man*, and *mountain*. To express *clear*, they represent the sun above a tree; *obscure*, the sun beneath a tree. *Tien*, *God*, is composed of *great*, and *one*; *Grandee* of *great*, and *man*. Words are composed of *mouth*, and *enounce*; to condole is literally to *mouth words*. A tree over mouth, signifies an *apricot*; *wood through the mouth*, implies to *stop*; to *ask*, consists of *mouth* and gate. These combinations are sufficiently obvious.

Their *tropical* representations of ideas must, however, have

¹ The compound alphabetical image, *im-prigion-ato*, in Italian, agrees with this compound pictural image.

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varied according to local customs, habits, prejudices, and mere caprices. The form of their imitative characters has varied from the physical image, whether simple or combined, and this for a peculiar reason.

The reason why the Chinese were compelled to give the long and broken form observable to their imitations of natural objects, and which render them so different from the Egyptian, may be thus shortly explained. The 80,000 characters of China are compiled into a dictionary, and for the purpose of classification are arranged under 214 keys, which keys are again subdivided into 17 classes; and the whole are reducible to six simple elementary forms of distinction. It would be going out of our way to analyze more minutely this ingenious system for rendering the meaning of the symbolic character as invariable as the alphabetic. But it results from this preliminary analysis; 1st, that the Egyptians had no such process for determining by dictionaries the invariable meaning of their *Hieratic* character; and hence the total state of oblivion into which their letters have fallen; 2ndly, that the *Enchorial* character may probably have been arranged much in this manner; and hence the discrepancies exhibited in Dr. Young's work. If these references be true, as we are inclined to think they are, the hope of a key to the Egyptian sacred character is small indeed: for were it possible at this moment to destroy the Chinese people as entirely as the old Egyptians, and with them their literati and their dictionaries, the least reflection must show that the Chinese language would be incapable of interpretation. We see no likelihood of mastering the difficulty till the Egyptian Hierarchy can be summoned from the dead to explain by what caprices, philosophical prejudices, scientific superstitions, local habits, and customs they were governed, when inventing the infinite number of arbitrary and conventional signs, of which the least reflection is sufficient to demonstrate that their language must have mainly consisted. In short, that which is sought to be decyphered is from its nature undecypherable.

With regard to the *Phonetic Alphabet* for the expression of proper names, we shall say a few words. To contest the discovery of this with M. Champollion is the object of Dr. Young's work: "to make a public claim to whatever merit may be due" from the complete confirmation (derived from the ulterior researches of M. Champollion) of the principal results which he (Dr. Young) had some years since deduced from an examination of the principal monuments of Egypt. He adds that it is more for the honor of his countrymen than the setup

this claim, than in order "to crown his own brows as victor." With respect to the said antiquarian wreath, which the learned author endeavors to snatch from the brows of his Parisian rival, in the patriotic desire of conferring it on his native country, we are bound in candor to express a very humble opinion. It is scarcely better on examination than a rope of *sand*, or a wisp of moonshine; and the two knights errant, who have so fiercely entered the lists and couched their lances, in order to win it, might have left it without regret, quietly reposing on the brows of the broken nosed genius of Egyptian Antiquities.

M. Champollion, in fact, has borrowed the idea of interpreting the names of Egyptian personages by what he terms *Phonetic* characters from Kircher, who employed the same method 200 years ago; and the discovery was not worth the trouble of borrowing. The fact is that the major part of the system is mere trifling; for the characters of this *punning* alphabet are of so variable and pliant a nature, that we would undertake by means of them to find the names of any given potentate whatever, on any given Egyptian obelisk; nay, with the same elastic materials, to find the name of George the Fourth on any given Egyptian monument of two or three thousand years standing.

Let any one examine candidly the alphabet at page 121. and he will, we are sure, concur with us in the conclusion we are compelled to draw. Thus for A, M, and S, we have a *bird* equally represented;—for A, E, I, H, and O, the same character, a *feather*;—for K, G, and N, a *serpent*. Loose as this mode of interpretation must be, it would not be so objectionable if conducted on fixed principles, if it were unsystematic on a system: but it is entirely left to the caprice of the decypherer to decide when an A is to be converted into an M, or a G into an N, or an E into an O. Turn, reader, to the next leaf, page 122. and it will be conceded that we do not lightly bring this charge of baseless *hocus-pocus* against the system of Phonetic illustration. Thus, why should not the names of Adrian and Alexander begin equally with the same Phonetic A? Yet the initial symbols are not only totally dissimilar, but the first character assigned for the A in Adrian is employed in other cases to represent another letter. Again, how can the names of Tiberius and Berenice begin with the same Phonetic character, a *basket*? And what is still worse, why should the name of Trajan, in one oval, be represented by Phonetic characters totally dissimilar from those employed to represent the same name in the next? The licence which such a system would give in decyphering is so much beyond the fair limit of ordinary scientific rule, that no person of

common sense would pin his faith on an interpretation so vaguely established. Cæsar might be proved to be Nebuchadnezzar or even Nimrod on this principle; and the old joke against the etymologists of deducing *pickled cucumber* from Jeremiah King (e. g. Jeremiah King: Jer. King; *Girkin*) might be rendered no longer ridiculous.

To conclude, our opinion is, that the *ovals* among the Egyptian Hieroglyphics, (whether they were intended to represent Heraldic *shields*, or *rings*) were, beyond a doubt, intended to enclose the symbols of Egyptian proper names; but that originally such names were represented picturally and sounded syllabically, as native names are now represented and sounded in China: that, moreover, when foreign names were to be represented, as the sound of them recalled no picture, and could not be portrayed hieroglyphically, it was necessary to employ *Phonetic* characters, that is to say, characters which should merely represent *sound*; and that the process in employing them was the same as that which the Chinese adopt in the characters employed by them to represent the sounds of foreign proper names. These characters, which are made to represent consonants of different power by a duplicate combination of Hieroglyphics, (as *Tsing* and *Phan* make the consonant *Tsan* or *Ts* before *a*) we need not say are strictly alphabetical; and to the discredit of these pretended discoverers of the *Phonetic System*, it must be stated that the above *Chinese Phonetic System* has existed from *time immemorial*.

NOTES

ON THE VESPÆ OF ARISTOPHANES.

IT is allowed by all scholars that Dr. Bentley, by his emendations of the last scene of the '*Vespæ* of Aristophanes,' first showed the true meaning of several passages, which previously were obscured, both by false pointing and by corrupt readings. The chief of these emendations are v. 1478. Ed. Brunck, οὐδὲν παύεται for the old παύσεται, v. 1490; πλῆσσει Φρύγχιος ὥσπερ ἀλέκτωρ, for the old πτήσσει, κ. τ. λ.; and v. 1526. ἰδόντες ἄνω σέλος for ἄδοντες, κ. τ. λ. These corrections give meanings so clear, and so consistent with the context, that there can be no hesitation about adopting them. (By the bye Brunck, instead of ὥσπερ ἀλέκτωρ in v. 1490. has

given *ὡς τις ἀλέκτωρ*, without stating any authority, or any reason for the change.)

There is another correction in the same scene. I allude to *τοὺς νῦν*, for the old reading *τὸν νοῦν*, v. 1481. The passage as corrected by Dr. Bentley, (Phalaris p. 231. reprint London 1816.) is as follows.

Ὁ γὰρ γέρων, ὡς ἐπὶ διὰ πολλοῦ χρόνου,
Ἦκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι
Ὅρχούμενος τῆς νυκτὸς οὐδὲν παύεται
Τάρχατ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο.
Καὶ τοὺς τραγικοὺς φησὶν ἀποδείξειν κρόνους
Τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον.

"What can be the meaning" he asks, "of *κρόνους τὸν νοῦν*? The word *κρόνος* alone signifies the whole, and *τὸν νοῦν* is superfluous and needless." So in another place,

Οὐχὶ διδάξεις τοῦτον κρόνος ὦν.

Brunck supports this reasoning: "*τοὺς νῦν*. Sic optime Bentleius, φησὶν ἀποδείξειν κρόνους τοὺς τραγικοὺς τοὺς νῦν. Vulgo ineptissime τὸν νοῦν."

Dr. Bentley's translation of the last four lines is as follows. "All night long he dances those old dances that Thespis used in his choruses: and he says, he will dance here upon the stage by and by, and show the tragedians of these times to be *a parcel of fools*, he will out-dance them so much." Brunck's translation is "Senex enim noster, ut diu multumque potavit tibiamque audiit, lætitia perfusus, totam noctem saltationes illas antiquas continuat, quibus certavit Thespis in choris, seque ait mox saltando ostensurum Tragicos, qui nunc sunt, *fatuos et insulsos esse*."

I have distinguished, in both translations, the words answering to *κρόνους*, because I think that if Bentley's correction be adopted, the word is capable of a meaning more appropriate to the passage. *Κρόνος* does indeed signify *fool*, but not solely or necessarily; that sense is only attained by means of more than one *catachresis*.—Saturnus—Senex—Delirus vel fatuus. But in the same manner that it denotes the fatuity often incident to old age, it may signify any other defect usually attending it. Thus in the *Plutus* v. 581, as Brunck gives it out of four Mss. we have,

Ἄλλ' ὦ κρονικαῖς λήμαις ὄντως λημῶντες τὰς φρένας ἄμφω.

Here *κρονικαῖς λήμαις* signifies the rheum to which the eyes of old persons are subject. It is true that it is spoken metaphorically of the mind; but this we know only from the words *τὰς φρένας*, which otherwise would be superfluous.

Now in speaking of dancing, I conceive that the *stiffness* of old age is more concerned than its *fatuity*. The old fellow boasted that he would exhibit such agility in the ancient dances of Thespis, that the dancers of his own time would appear in comparison, a

parcel of stiff gouty Saturns. This explanation would seem to furnish a stronger reason for Dr. Bentley's emendation, than what he himself has assigned; if the object was to show the tragedians to be, not *κρόνους τὸν νοῦν*, but *κρόνους τὸ σκέλη*.

But these observations, if correct, show, on the other hand, that the phrase *κρόνους τὸν νοῦν* is not so tautological as Bentley, and after him Brunck, would have them to be. The line quoted above from the *Plutus*, is quite in point; it was indeed, still stronger in Dr. Bentley's time when the reading was *κρονικαῖς γνῶμαις λημῶντες τὰς φρένας*. Still it is sufficient to justify *κρόνους τὸν νοῦν*; and reasons might be found in the context to support that reading. For what is the import of *οἷς Θέσπις ἡγωνίζετο*? I am aware that *ἡγωνίζεσθαι* may mean simply to represent, or act a part in a tragedy or comedy, as *Acharn.* v. 418.

Τὰ τοῖα τρήχη; μῶν ἐν οἷς Οἰνεὺς ὀδῇ
 Ὁ δύσκομος γεραίς ἡγωνίζετο;

where I am inclined to think the verb is passive. So that Dr. Bentley cannot be accused of misrepresenting the words in question, by translating them "which *Thespis* used in his choruses." Yet there is an idea contained in the phrase, which that translation does not bring out, viz., the contest with rivals, which was always implied in scenic representations at Athens. Might not then the old man in the comedy say with perfect propriety, and much to the purpose, that by dancing in the style of *Thespis*, he would show the actors that they did not *understand their business*, and that if they wished to please and succeed, as *Thespis* did, they were *κρόνους τὸν νοῦν* in adopting a different style from his? And is not this sense of the passage confirmed by the subsequent words of the semichorus as Dr. Bentley has corrected them?—vv. 1524—7.

Καὶ τὸ Φρυνίχειον
 ἐλακτισάτω τις, ὅπως
 ἰδόντες ἄνω σκέλος
 ὤζωσιν οἱ θεαταί.

i. e. as he has translated it, "And in *Phrynichus's* way, frisk and caper; so as the spectators seeing your legs aloft, may cry out with admiration."

If again we attend to the meaning of *διορχησόμενος*, perhaps we may find that the words *τοὺς νοῦν* which he has introduced, are as unnecessary to his sense as the *τὸν νοῦν* which he would explode. Brunck's note on this word is perfectly correct—"διορχησόμενος" subauditur αἰροῖς, nempe τοῖς τραγῳδοῖς. Paulo infra seuex Tragicos ad saltationem provocans, eodem composito utitur ἐμοὶ διορχησόμενος, *mecum saltatione certaturus*. Præpositio studium notat, quo alter alterum vincere contendit." If then the word implied that the old man was to dance in competition, or rivalry with

the actors, where was the necessity of adding—*of the present time?* for he could not compete with others. This question, I think is just as much to the purpose, and as conclusive as Dr. Bentley's. Had the words *τοὺς νῦν* indeed been found in the editions or Mss. I should have thought this no sufficient reason for rejecting them; and on the very same ground, I think *τὸν νῦν* ought not to have been displaced, and ought now to be restored as the genuine words of the author.

Having been led by the consideration of these amendments to turn to the scene itself, I was naturally induced to read over the Drama; and I did so, laying before me BENTLEY EMENDATIONES (prius) INEDITE, as published in the Classical Journal vol. 13. pp. 132-138; in the course of which two or three observations occurred to me. If you think them worthy of occupying your pages, they are heartily at your service.

I will begin with questioning the propriety of an emendation of Brunn's on the 433d verse. He tells us, that in all the editions and Mss. it is read thus:—

Ἰ Μίδα καὶ Φρύξ, βοηθεῖρε δῦρο, καὶ Μασσυρία.

which is plainly redundant. After laughing at Florens who proposed to make *βοηθεῖρε* a trisyllable, he thus gives his reasons, if such they may be called, for his own emendation. "Jam quod res est dicam. Scripserat Comicus;

Ἰ Μίδα καὶ Φρύξ, βοηδρομεῖρε, καὶ Μασσυρία.

Superscripta verbo *βοηδρομεῖρε* glossa *βοηθεῖρε*, in genuinæ vocis locum irrepsit; postea versus fulciendi gratia sciolus *δῦρο* infersit. Vide Suidam in *βοηδρομεῖν*, ubi per verbum *βοηθεῖν* bis illud explicat. Est vox veteris Atticismi, ut liquet e mensis nomine *βοηδρομῶν*, et nomine Festi *βοηδρομία*. Mirabor, ni ludos faciat emendationem hanc facetus aliquis cavillator: sed ipse ludet operam, eumque deridebit quidquid est ERUDITORUM." In spite of the threatening in this last sentence, I cannot assent to his alteration. The evidence by which he would support it, amounts to just nothing at all. It is as complete an instance of assertion in place of argument, as can be desired; and if readings are to be adopted on such grounds, it is impossible to say where the rage for conjecture will end. This is a crying evil of the present day, against which every lover of the Classics and of sound criticisms ought to set his face. Such were my feelings on the reading in question, before I saw Dr. Bentley's emendation, which is quite irresistible. It consists in leaving out one little syllable,

Ἰ Μίδα καὶ Φρύξ, βοηθεὶ δῦρο καὶ Μασσυρία.

It is easy to see that the error has arisen from the copyist making the verb plural, because there were several persons addressed.

In justice to Brunn it must be allowed, that he very seldom sins after the same fashion. In editing Aristophanes he had the

advantage, generally of so many Mss., from which legitimate source he was able to draw so many real restorations of the text, that he was under no temptation to indulge in mere conjecture; and he seems rather to have been afraid on some occasions to adopt any reading however good, and however supported by circumstances, if unsupported by the authority of Mss. A striking instance of this is v. 162, which he allows to remain in the text thus:

ἴθ', ἀντιβολῶ σ', ἐκφέρει με, μὴ διαβράγῳ.

which makes no reasonable sense; although in the following note he points out what no one can doubt is the true reading. "ἐκφέρει με. Sic quidem codd., sed ut opinor, perverse. Aliena est ab hoc loco significantia verbi ἐκφέρειν. Dixerat supra Philocleo: τὴ δρᾶσεν; οὐκ ἐκφρήσεν, ὃ μαρτύται; hic vero procul dubio scripserat Comicus; ἴθ', ἀντιβολῶ σ', ἐκφέρει με, μὴ διαβράγῳ. Scripsit forte librarius quispiam ἐκφέρει, unde inversis literis factum fuit ἐκφερε."

The dicasts of Atheus (the chorus of Wasps) make a great effort to deliver their friend Philocleon from the durance in which he is kept by his son Bdelycleon. After a violent struggle they are beat off, on which one of the servants says—"I thought we should drive you off at last." Bdelycleon answers, v. 461, seq.

Βδ. ἀλλὰ μὰ Δι' οὐ ῥαδίως οὕτως ἂν αὐτοὺς διέφυγες,
εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.

which Brunck translates "Sed mehercule non tam facile illis defunctus fueris si forte de carminibus Philoclis comedissent;" and he has the following note on the place. "Vulgo legitur corruptis numeris

εἴπερ ἔτυχον τῶν μελῶν Φιλοκλέους βεβρωκότες.

quartam sedem iambo tenente, cui non magis locus est in metro trochaico, quam trochæo in iambico. In B. scriptum τῶν μελῶν τῶν. In A. posterior articulus τῶν inter lineas repositus. Inde pronum fuit versum restituere: εἴπερ ἔτυχον, κ. λ. (ut supra)." Bentley proposes two emendations, εἴπερ ἔτυχον τῶν τι μελῶν—vel τῶν μελῶν τῶν. In the latter of these, μελῶν is evidently a typographical error; but when the editor, who has obliged the readers of Aristophanes with these EMENDATIONES adds, [Sic Br. ex Mss.] he is not quite correct, as appears from Brunck's note quoted above. I suspect, however, that neither of these corrections restores the true reading for the following reasons: 1. To eat songs or music is at least a very violent figure. It may be defended perhaps by what Philocleon says afterwards; "I care neither for turbot nor eels—but let me have to eat a sweet little law-suit nicely served up." v. 510. seq. cf. v. 1367.

οὐδὲ χαίρω βατίσιν, οὐδ' ἐγγέλυσιν· ἀλλ' ἥδιον ἂν
δικίδιον σμικρὸν φάγαιμι· ἂν, ἐν λοπάδι πεπνυγμένον.

But this is in answer to his son's wish, that he would give up the love of the law and enjoy the pleasures of the table; and is besides in the humor of the character. 2 Neither is music or song the food in search of which wasps come into our dwellings. 3 After all, if we should overlook the want of appositeness in the literal meaning, it would still be hard to tell what is the figurative sense intended to be conveyed. Philocleon had been maintaining a long dialogue with the chorus, which I suppose was all, or part at least set to music: so that if hearing the music of his voice would have given the chorus spirit in the attack, they had already had that excitement. It seems too refined to say in answer to this that Bdelycleon was asleep: the audience, who had witnessed the dialogue, would not have gone along with Bdelycleon.

I have always thought that μέλι honey, or some of its derivatives was the original word now occupied by μελέων or μελῶν: and taking the hint from Dr. Bentley's τῶν τι μελέων, I would propose

εἴπερ ἐγύχον τοῦ τι μέλιτος Φιλοκλέους βεβρωκότες :

understanding μέλιτος to agree with Φιλοκλέους in case: "If they (the wasps) had happened to eat a little of the honey, Philocleon or the sweet Philocleon;" that is "if the old man had once touched his person." This they had been striving to do, and Bdelycleon with his servants to prevent. It is in the same humor that the chorus at the 366th verse, call Philocleon their little bee, or their honey, ὃ μελίττιον, or as Dr. Bentley says, it should be ὃ μελίτιον. With them it is a word of endearment, but Bdelycleon says by the same figure that they wished to devour him; that is that they had some selfish ends; or that their getting hold of him was the worst thing that could happen to him.

A gentleman, to whom I showed this proposed emendation, observed that if we could read μελίτων in the plural, there would be less departure from the Mss. Taking this suggestion, we might take that word as the genitive plural of μελίτων, favus (H. Stéph. Col. 6055. Ed. Nov.)—τῶν τι μελιτῶν, or των μελιτῶν, if the second syllable be long: "If they had eaten a little of the honey-combs of Philocles," which is equally good in the literal meaning applied to wasps. But then the question recurs, what is the figurative or real sense? Might the Poet mean to intimate that the poorer citizens liked to have some of the richer in the number of the Dicasts, and contrived to get money from them by flattering their humor? This is possible, but it seems somewhat far fetched, and not very apposite to the occasion of the words. Or could we construe τῶν μελιτῶν as agreeing with Φιλοκλέους in case? This would bring us to the same sense as the first proposed emendation with very little departure from the Mss. (The word μελίτων does not occur in any of the Poets—at least it is omitted by Dr. Maltby

in his edition of Morell : but from the proper name *Μέλιος*, (from which I suppose it is that Dr. Bentley says "*Μελίσιον*, longum est λῖ") I should suppose the second syllable long.)

Since writing the above, it has occurred to me, that if the reading τῶν τε μελῶν were retained, it ought to be rendered, *si forte de membris Philoclis comedissent*—wasps do eat flesh, they were striving to get hold of Philocleon, which Bdelycleon calls devouring him—In short, *Si quid novisti rectius, &c.*

ON THE LIFE AND WRITINGS OF CASIMIR.

No. II.—[Concluded from No. XLIX.]

We can compare the style of "Casimir" to nothing more appropriately than a Chinese paper, on which flowers, and trees, and birds, and all that is glowing and brilliant in nature, are profusely scattered, but with little either of order or meaning. He will have appeared before us like a splendid procession, which we should lament not to have seen, but which, when the novelty is passed, and curiosity satiated, we shall scarcely wish to pass again before us. *Quarterly Review*, xlix. 24.

IN resuming our observations on the poetry of Casimir, it occurs to us that many of our readers, agreeing in the perfect applicability of the above description, may be disposed to regard our praises as exaggerated, and the writer himself unworthy of the attention which we have devoted to him. We have no scruple in confessing ourselves to be biassed by early predilections; for the tastes, like the projects of our youth, are cherished long, and even when they have been eradicated by our better reason, some fragments of them will still linger in the mind, so as in a certain degree to affect the decisions of our ripper judgment. But Casimir, in spite of his grievous faults of taste (against which few, it is allowed, ever sinned more grossly), has merits of a kind which appear to peculiar advantage when he is contrasted with the ordinary multitude of modern Latin poets; and it is impossible to avoid the comparison. When we turn from the elaborate and tantalizing meagreness of his fellows, to his irrepressible luxuriance, his shower of words, and the inexhaustible copiousness with which he pours forth his

images, even though those images may be extravagant or empty in themselves, and thrown together without taste, it is impossible not to feel that pleasure which the view of natural fertility always excites, even when the thing produced is of little value. It is an exertion of original power; and all original power is more or less delightful in its exertion. Besides which, the degree of earnestness and personal feeling which animates his pieces, and which so few writers have found means to infuse into the lifeless form of Latin poetry, affects us in the same manner as any thing else pleasing and unexpected. But, in fact, we have no intention or desire of forming the critical opinions of our readers on any subject; nor indeed have these papers any serious aim whatever. They are designed merely as amusements; as *digressions* from the historical and philological speculations of our fellow-contributors; and if we can extract a certain portion of rational entertainment, in the way of analysis or citation, from the works of any writer, it is with us a sufficient reason for selecting that writer as the subject of our comments.

We have already described Casimir's diction in a general way, as copious rather than select. He was a zealous, but apparently not a very discriminating reader of the Latin poets; and, accordingly, though the force of his mind enabled him to melt together the heterogeneous elements so combined into a style of his own, the impurity of that style betrays the variety and inequality of the models on which it was formed. We recognise in him an extensive acquaintance with the riches of the Latin language, combined with an extraordinary ignorance as to their comparative value. Fragments of Horatian and Virgilian elegance are ever and anon gleaming from among the gaudy verbiage of the later writers, with a happy effect undoubtedly where they occur; we only wish that they occurred oftener, or that he, who chose to display his power by charming together things of different kinds, had been contented with summoning them from regions less distant and dissimilar. Excepting that they are less discordant, these have the same effect as the Miltonian phrases and hemistichs with which Pope's translation of Homer is interwoven. We made the same observation on Claudian, in one of our articles on that writer; and indeed much of what we have there said may be applied, with little alteration, to the poet before us, with whom a congeniality of powers seems to have made him a favorite.¹ He has the same florid style, the same undis-

¹ Dr. Johnson compares him with Cowley, in regard to his love of

tinguishing luxuriance and wildness of metaphor, the same uninterrupted fluency, the same sententiousness, and the same nationality. He has, however, if we are not deceived, a dignity, an earnestness, and a singleness of purpose, which raises him above his predecessor; if he surpasses him in energy, it is perhaps to be attributed to the lyrical style of writing. With Horace, his more immediate model, and with whom he was equalled by the natural partiality of his own age, he has scarcely any point in common, except that nationality, to which only one critic,¹ as far as we recollect, has done full justice in the ancient poet; and his moralities, in which, however, his acquaintance with Seneca, and still more his profession of Christianity, give him considerably the advantage. But of the characteristic merits of Horace, his "laborious felicity," his pliancy, his graceful lightness, the charm of his epithets—of these he has little or nothing. He excels him in ease and flow; and this is no slight merit. It is, indeed, remarkable in Casimir, that he wields the Latin language as if it were his own. He never betrays any of those appalling doubts, those misgivings as to the sense of particular words, those struggles between the desire of expressing one's-self with spirit and the fear of expressing one's-self improperly, which annoy many Latinists, and produce in their result a certain tremulous and uneasy manner. Their style is like the conversation of certain reserved persons, who express themselves in a constrained and artificial manner among strangers, and are unable to do justice to their own ideas, through a morbid fear of committing some error or other. And as such men, on returning to their own domestic circle or the society of their friends, feel the fetters of their tongue loosed, and talk with the same freedom and vigor as other persons; so the imagination which found itself impeded by the roughnesses and difficulties of a dead language, may flow freely in the smooth and time-hollowed channel of its own. With Casimir it was otherwise. He took possession of the Latin language as a lawful owner, and moulded its stores to whatever shape, and applied them to whatever purpose he thought fit, without troubling himself about hindrances.

Of his choice of subjects we have already spoken. Many of

prettinesses; Casimir's conceits, however, are softened down, as it were, and rendered less offensive by the smoothness of his style; while the ruggedness of Cowley's manner and versification sets them forth in all their natural prominence.

¹ Schlegel on the History of Literature.

these have now lost all their consideration in the eye of readers; but a great proportion of them are still interesting, either in themselves, or from the manner in which he has treated them. With the exception of some of his philosophical passages, we are never so much pleased with him as in his patriotic or devotional moods. We refer, by this epithet, to those odes which are dedicated to the expression of religious feeling or reflection, as distinguished from his hymns to the saints, which possess little merit in general. One of the best is that to St. Stanislaus Kostka. His praises of them are inflated and unaffecting; his raptures are too corporeal; he deals too much in flowers, and stars; and colors, and flames, and gems; like the preachers described by John Foster the essayist, whose descriptions of heaven remind one of a Romish cathedral. But on entering the common ground of religious thought and Christian affections, his conceptions become chastened and sublimed. His devotion is perhaps somewhat vague, and tinged with the characteristic faults of his school; but it is the devotion of a warm and sincere heart, and gives him a just title to the honorable name of a Christian poet. It is to this portion of his writings, indeed, that he is indebted for a great part of his popularity.

His political odes form a considerable part of the collection. The circumstances of his country and of Europe, at that time, furnished him with a great variety of topics well adapted to the lyric muse, of which he was not slow to avail himself. The religious wars excited by the Reformation, the dangers impending over Europe from the conquests of the Turks, the degeneracy of public morals, the fortunes of his own country, her free institutions, the achievements of her warriors and statesmen, and more especially her past, present, and future exertions against the great enemy of Christendom, are the subjects on which he delights to dwell. It is impossible for a reflecting reader to peruse these pieces without a certain melancholy interest; especially the concluding ode, on the election of Ladislaus IV.—the address to Liberty with which it opens—

O providentis filia Consili,
O Faustitatis mater, et Otii
Beata nutrix, o Polonæ
Primus honos columnenque gentis,

Quæsitâ multo sanguine gloria,
Reperta multo! regibus altior,
Ipsaque Majestate major,
Et patriæ melior magistra

Felicitatis! —————

the character of his countrymen which follows—

Non tibi sedimus
Servile vulgus: sed genus inclyti
Mavortis, æternus Deorum
Sanguis, Hyperboreoque clarus

Ab usque Lecho, legibus additum
Optare regem; fallere nescii
Quenquam, nec invidere nati,
Extera nec metuisse sceptræ,

Suoque magni. —————

and the recapitulation of his country's triumphs, wound up by an exhortation to the new prince to prove himself equal to his predecessors, and worthy to command the bulwark of Europe. There is much delusion in all national glory; but when we reflect on the many really honorable achievements of the Polish people both in earlier and later days, and especially on that struggle, perhaps the most illustrious of all, which they waged against that confederacy, whose iniquitous aggression ought never to have met with that acquiescence, that all but approbation, with which it has been treated by a great part of the civilised community of Europe;—it is but a natural result of the belief in providential compensation, that we should look forward with something like hope to the completion of the prophecy which was hazarded some time since in the person of Casimir himself:

Thou art fallen in the field, but thy race is not run;
Thy body is fled, but thy soul cannot die:

and to believe that the Sarmatian name may yet rise again, under happier auspices, and crowned with more peaceful, though not less genuine, glories, than those of its earlier years. But we are not writing politics; and our readers, we fear, are already complaining of our diffuseness.

Of the minor points connected with Casimir's style of composition, we have but little to say. His rhythm is pompous, rather than stately. He cultivates an ambitious sweep of versification—*μακρὰ βιβὰς*—and sacrifices the grace, the freedom, and the variety of the Horatian cadences, for a certain smooth and sonorous amplitude. Hence his frequent use of sesquipedalian words; a practice which the complex and recondite nature of his metaphors likewise renders necessary.

Non curiosus ille ligonibus
Evisceratæ collibus Indiæ,
Aut emedullato Liburnis
Montibus insidiatur auro: &c.

He frequently commits the sin of false quantity; and is utterly regardless of the Horatian niceties of *i* for the genitive *ii*, the lengthening of the final *o*, the avoiding to conclude an Alcaic line with *que*, &c.

We proceed, for the gratification of such of our readers as may not be acquainted with Casimir, to give such extracts from the better parts of his "*Lyrice*," as may suffice to illustrate the above observations; leaving his faults undisturbed in their original abode, where those who delight in such researches may find them.¹

Our first extract shall be from one of the odes "*De recuperando Orientis imperio*."

Frustra Novembres dicimus ad focos
Pugnata Rhætis bella sub Alpibus;
Frustra renarramus Gelonum
Versa retro retulisse signa;

Si non et ipsi stringere Noricos
Audemus enses: quos male barbara
Non decoloravere terga,
Sed Tyrio Latiale fuco

Illevis aurum, non sine gemmeo
Circumsonantis fulgure balthæi, et
Grato catenarum tumultu,
Et sonitu phalararum acuto.

Formosa fortes arma timent viros,
Frangique nolent; seu profugus Scythes,
Seu creber e campis agetur
Myrmidonum Dolopumque nimbus.

Quicumque suras et caput induet
Auro, Quirites, exuet Italum:
Civisque Romanus negari
Impavido patietur hosti.

Nec qui capillum finget, et aureum
Solem refusus crinibus allinet,
Dicemus Umbrum, qui frementes
Antiochi Annibalisque turmas

Rursum efficaci diruat impetu,
Alpesque, clausumque intrepida manu
Perrumpat orbem. Sic citatis
Secula degenerare metis

¹ We understand that in the work which Mr. Bowring is publishing on Polish literature, accompanied with translations of select passages from the best writers, the name of Casimir appears; whether as a vernacular poet, we are not precisely informed.

Sancit futuri temporis arbiter :
 Certoque prudens ordine segreges
 Metatur annos. Nunc severis
 Artibus ingenioque pugnax

Affulget ætas : nunc melior foro
 Gestit disertis fervere jurgiis.
 Hæc Thracas audacemque Bessum,
 Hæc Cilicas, pavidosque Seras

Produxit ætas. Nos senio piger
 Effudit Orbis, dedecus ultimum
 Mundi, fatiscantisque naturæ
 Opprobrium.

He is peculiarly flowing and sonorous when describing the natural beauties and advantages of the countries to be reconquered. There is a charm in the simple enumeration of interesting names, like what we experience in reading Homer's catalogue, and many passages of Sir Walter Scott.

The sixteenth ode, in which the Roman heroes are evoked from the dead to command against the barbarian invaders by which their conquests have been depopulated, is exceedingly spirited, but unfortunately too long for quotation. In ode v. book 2, which is apparently imitated from a fine passage of St. Cyprian, he surveys from an imaginary height the crimes and miseries of the world. We have only room for the conclusion. His ample and voluminous style, which at other times has rather a cumbrous effect, is here graceful, and suited to the subject.

Quid morer hactenus
 Viator aurarum? et serenas
 Sole domos aditurus, usque

Humana mirer? Tollite præpetem
 Festina Vatem : tollite, nubila,
 Qua solis et lunæ labores
 Cæruleo vehit æthra campo.

Ludor? sequaces an subeunt latus
 Feruntque venti? jamque iterum mihi
 Et regna decrevere, et immensæ
 Ante oculos periere gentes;

Suoque semper terra minor globo
 Jam jamque cerni difficilis suum
 Vanescit in punctum? O refusum
 Numinis Oceanum! o carentem

Mortalitatis portubus insulam!
 O clausa nullis marginibus freta!
 Haurite anhelantem, et perenni
 Sarbivium glomerate fluctu.

The fourth book is the most national of the whole, as well as in other respects the best; we shall therefore make much more copious extracts from it. In the first ode (founded on Horace's "Delicta majorum immeritus lues,") he expatiates on the evils of schism with true Roman solemnity.—Ode iv. on the defeat of the Turks at Chocim, has long been admired.—The opening of the ode to Dantzic is stately :

Quæ puppis, aut quis Pegasus ultimas
Tibi dicatum carmen in insulas
Portabit? o sidus Borussæ
Gentis, Hyperboreique late
Regina cœli; quæ vitrei super
Sedis felix margine Vistulæ,
Terrasque liquentesque circum
Oceanî speculata campos,
Injecta septem frena Trionibus
Docta relaxas et cohibes manu,
Utrîque pollens, sive tellus,
Sive tuas tremat unda leges.

as also that of the following, to Rome :

Secunda cœlo Roma, perennia
Quam jura dantem quadrijugo vehit
Hinc Africa Europeque supplex,
Inde Asia Americæque curru,
Olim cruentis non sine præliis
Frenare terras aspera, nunc potens
Pacis sacramento quietæ
Belligeras cohibere gentes.

Ode x. "Ad Q. Dellium," is one of the happiest of his moral odes.—Of his paraphrases from the Song of Solomon, the following is a specimen :

Fallor? an Elysii læva de parte Sereni
Me mea vita vocat?
Surge, Soror, pulchris innectito lora columbis;
Pulchrior ipsa super
Scande rotas, Libanique levem de vertice currum :
Has, age, flecte domos.
Ad tua decidui fugiunt vestigia nimbi :
Turbidus imber abit.
Ipsa sub innocuis mitescunt fulmina plantis :
Ipsa virescit hiems.
Interea sacris aperit se scena viretis,
Sub pedibusque tibi
Altera floret humus, alterque vagantia late
Sidera pascit ager.
Hic etiam trepidi pendent e rupibus hædi,
Præcipientesque capræ,

Hienuleique suis, passim dum flumina tranant,
 Luxuriantur aquis.
 It leo cum pardo viridis de colle Saniri,
 Mitis uterque regi,
 Cumque suo passim ludunt in montibus agno
 Exsuperantque juga.
 Plurimus hos circum tacito pede labitur amnis,
 Pumicibusque cavis
 Per violas lapsæ, per declives hyacinthos,
 Exspatiantur aquæ.
 Lene fluunt rivi: muscosis lene susurrus
 Murmurat e scopulis.
 In vitreo pisces saliunt hilares crystallo,
 Dulce queruntur aves.
 Nec vero, si mœsta placent solatia, cœlo
 Flebile murmur abest:
 Nam sibi dum vestro regemunt ex orbe palumbes,
 Huc sonus ille venit.

The following, from ode xxxv. "Ad Paulum Coslovium," is a specimen of Casimir's descriptive powers:

Jam pridem tepido veris anhelitu
 Afflarunt reduces arva Favonii:
 Jam se florida vernis
 Pingunt prata coloribus.
 Stratus frugiferis Vilia puppibus
 Grato præterabit rura silentio,
 Quamvis proximus omni
 Collis personet alite;
 Quamvis et viridi pastor ab aggero
 Dicat graminea carmina fistula,
 Et qui navita debet
 Plenis otia carbasis.
 Æquas Palladiis, PAULLE, laboribus
 Interpone vices. Cras, simul aureo
 Sol arriserit ore
 Summorum juga montium,
 Scandemus viridis terga Laciscii,
 Qua celsa tegitur plurimus ilice,
 Et se prætereuntùm
 Audit murmura fontium.

Of the epodes, the most remarkable are the first, "Ad Paulum Jordanum Ursinum Bracciani Ducem," descriptive of the beautiful scenery of the Bracciano estates; the third, a *spiritualisation* of Horace's "Beatus ille qui procul negotiis," and the eighth, "Publicæ Europæ calamitates," founded in the same manner on the "Altera jam teritur bellis civilibus ætas." The author would probably have added the sixth and the eleventh. We have, however, no room for quotation; and the

Silviludia, Poësis Posthuma, and Epigrams, as far as we are acquainted with them, contain little worthy of extraction. The following Scazons show no small power of satiric expression :

Fallacis Aulæ pompa, criminum mater,
 Quæ turbulentæ pulverem bibis pompæ,
 Rituque semper fluctuantis Euripi
 Et huc et illuc ambulando, cursando,
 Confabulando, garriendo, ludendo,
 Et usque et usque et usque consalutando,
 Quotidiano mersa navigas cœno,
 Centumque pictis curribus lutum rumpis :
 Sis o beata, delicata, formosa,
 Morum Charybdis, Aula, pectorum Circe,
 Dolosa Siren, innocentiae labe,
 Fraudum satellites, officina fucorum :
 Eas superbis semifulsa lecticis,
 Eas sereni luce pulchrior Phœbi,
 Et per supinæ colla plebis incedas.
 Habe venustos, aureos, capillatos,
 Pictos, perunctos, deque scrinio totos
 Anteambulones laudis et trahas pompæ ;

Habe tapaces patrimonii Scyllas ;
 Fundi Maleas, spongas crumenarum,
 Onusta laudum plaustra, nominum rhedas,
 Plenas jocorum risuumque carrucas,
 Ineptiarum mille turgidos folles,
 Quibus dolosæ ficta dona naturæ
 Vultus Poëtas, et Poëtrias linguas
 Fecere dudum, susque deque vertere ;
 Quibus loquacis inficetiae plena
 Negotiosa liminum salutatrix
 Famelicorum turba circulatorum
 Nugasque mille vendit, et locat risum,
 Fraudumque frustis mille, mille fucorum,
 Mendaciorum mille, mille nugarum
 Suitque subsuitque mille centones :

We conclude, as usual, by selecting a few detached happy sentences :

On the mutability of fortune.

Quod vexant hodie Noti,
 Cras lambent hilares æquor Etesiae :
 Mœstum Sol hodie caput,
 Cras lætum roseo promet ab æquore.

Alternò redeunt choro
 Risus et Gemitus, et madidis prope

*Sicci cum Lacrymis Joci.
Nascuntur mediis Gaudia Luctibus.*¹

Again:

Quod tibi larga dedit Hora dextra,
Hora furaci rapiet sinistra,
More fallentis tenerum jocosæ
Matris alumnum.

Of his own views in writing.

—— Non ego ludicræ
Dixi sacramentum Minervæ
Innocuus sine cæde miles;

Sed bellicoso strenuus ardui
Amore veri, crimina sæculi,
Fraudesque, et indevota laudi
Pectora, desidiæque frango

Ultore versu; quem nimis asperum
Exsuscitando numina gentium
Regem esse nolebant veterino,
Esse tamen voluere vatem.

Contempt of riches.

—— Quæ pede proteram
Sint plura, quam quæ possideam manu.

The propensity of mankind to motion.

Æli, non sumus arbores,
Ut quo quisque loco natus, inutili
Duret perpetuum mora.
Cum primum geniti matris inertia
Terræ viscera rupimus,
Moti particulam traximus ætheris;
Cælique ingenio patris,
Cum matre immemores stare, cucurrimus.

The fragile nature of beauty.

Mendax forma bonum deficientibus
Annis præcipitat, vitrea concuti,
Dilabi facilis, cerea diffluere
Hornæ more rosæ, quam modo roscidam
Cum fovit tepidis mane Favoniis,
Dissolvit pluviis vespere Etesiis.

¹ Thus Gray, in his Ode on Vicissitude: "Yesterday the sullen year," &c. and "Still, where rosy Pleasure leads—"

On a victory gained with inferior numbers.

Virtute pugnant, non numero viri:
Et una sylvam sæpius eruit
Bipennis, et paucæ sequuntur
Innumeras aquilæ columbas.

On the pursuits of philosophy.

Pulchrum est quieta mente volubili
Instare vero, nec trepido gradu
Urgere naturam, nec inter
Ambiguas fluitare causas:
Sed mente fixa ducere liquidos
Rerum colores, et capitis sacra
Ab arce prospectare verum, et
Fixa suis sua rebus ora.

On Liberty.

Publica clarius
Virtus per omnes emicuit gradus,
Cum magna Libertatis umbra
Sceptra simul populumque texit.
Tunc, non coactis nobile viribus
Omne obsoleto vitat in otio
Latere robur: tunc aperto
Ingenium volat omne campo
Ad usque palmam: tunc faciles, neque
Duri Quirites conspicuo palam
Parere regi, per cruentum
Laudis iter sequimur volentem
Quacumque ducit.

The transitory nature of the works of man.

Humana quicquid composuit manus,
Humana rursus disjiciet. Jacet
Ingens Alexandria, et alta
Mœnia procubuere Romæ.
Natura cassos subruit æmulæ
Artis labores. Sola Fides super
Turrita terrarum sepulcra
Evenit; et jacuisse gaudet
Quicquid caduco condidit omine
Non sola Virtus.

It would be serviceable to Casimir's reputation, besides saving the general reader much ill-repaid trouble, if a selection were to be made of his choicest and purest pieces. Such a selection would render him more universally popular than he is ever likely to become in his intire state; for although there will always be

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a class of readers, with whom his gorgeous and flowing manner will compensate for all deficiencies, still the tediousness and extravagance by which most of his pieces are in a greater or less degree characterised, together with the uninteresting subjects of many, must of necessity deter most, even of the admirers of Latin poetry, from a perusal of the whole. Should such an anthology be thought desirable, we would recommend the following:

Book I. Odes i. ii. iv. vi. vii. viii. ix. xi. xii. xvi. xix.

Book II. Odes ii. iii. iv. v. vii. x. xiv. xvi. xxi. xxv. xxvi. xxviii.

Book III. Odes iv. v. viii. xvi. xx. xxii. xxiii. xxx.

Book IV. Odes i. iii. iv. vii. x. xi. xii. xiii. xiv. xv. xvii. xviii. xxi. xxiii. xxiv. xxvi. xxviii. xxxi. xxxiv. xxxvi. xxxviii.

Epode ii. iii. viii. xx.

Even from this catalogue it might be advisable to expunge a few, as well as to abridge some of those which should remain.

By way of appendix, we subjoin an extract from a volume of translations from Casimir, printed London, 1646, (fourteen years after the appearance of the intire poems) with a frontispiece representing Horace and Casimir seated with their lyres on the two tops of Parnassus, and Apollo from above suspending a golden crown between them; a conceit which occurs also in one of the string of poems subjoined to some of the editions of Casimir, by a knot of Jesuit poets. The author is G. Hills. His style (notwithstanding the translation of "*Auro prata virent, arbor crinitur in aurum,*")

Each blade of grass was gold, each tree was there
A golden periwig did wear)

is too plain and masculine for Casimir; it is, however, a work of some merit.¹

Lib. iv. Od. xii.

Quid me latentem sub tenui lore, &c.

What 'tis detains me here, and why
I hide myself from every eye,
How in so poor a house I spend
My hours, y'have often ask'd me, Friend;

¹ A translation of "*Humana linquo,*" in German Alcaics, is annexed to the *Notitia Literaria*, in the Bipont edition; to which we refer the curious in such matters. Dr. Watts's translations and imitations of Casimir are found among his *Horæ Lyricæ*.

When the free courts of free-born men
 Fall out, which first shall let me in.
 I enjoy myself; what need I more?
 Of every sense I lock the door,
 And close shut up, a task I find
 In the retiring house o' th' mind;
 The theatre of my life I view,
 My own spectator and judge too.

I hate the common road of praise,
 Or what the gaping vulgar raise,
 Which with a pleasant gale awhile
 Fame hurries, but doth soon beguile;
 Now envy's sting it feels, ere long
 Th' artillery of some spiteful tongue;
 Thus chas'd, with weaken'd wings it dies,
 Or torne on the bare ground it lies.
 A private fame, a mean house, where
 I live conceal'd from popular air,
 Best fits my mind, and shelters me:
 Virtue t' her own praise deaf should be:
 Our emulation things far off command,
 But envy haunts things that are near at hand.

BIBLICAL CRITICISM.

On the First and Second Chapters of St. Matthew; comprising a view of the leading Arguments in favor of their Authenticity, and of the principal Objections which have been urged on the subject. By LATHAM WAINEWRIGHT, M. A. F. S. A., of Emman. Coll. Cambridge, and Rector of Gt. Brickhill, Bucks, &c.

No. IV.—[Continued from No. LX.]

THE second question to which I have referred, as connected with the present subject, is—whether the Hebrew gospel of St. Matthew is to be considered as identical with either the Nazarene or the Ebionite gospel? To pursue this inquiry to its full extent would be inconsistent with the brevity of the present essay; nor must we expect to find the same degree of certainty here, as in the discussion relative to the language of

St. Matthew. I shall therefore content myself with mentioning a few of the arguments which are regarded by the learned as possessing most weight, and which will enable us to form a probable conclusion.¹ We are informed by ecclesiastical historians, that the Nazarenes resided on the east side of the river Jordan, and that the Ebionites were settled on the banks of the Orontes; that the former retained the name which had been given by the unbelieving Jews to the early converts to the Christian faith; and that the latter were so called from the Hebrew word *Ebion* (עביון) signifying *poor*, applied to them, it appears from Origen's account, as a term of contempt;² that the Nazarenes did not acknowledge the four gospels now received; and that the Ebionites rejected still more of the sacred writings, but that each of these sects made use of a Hebrew gospel, called the gospel of St. Matthew.³

¹ Among those who have embraced the affirmative side of the question, are the Père Simon in his *Histoire Critique du Texte du Nouveau Testament*, ch. 7 & 8. and Michaelis, in his *Introduction*, Vol. iii. c. 4. sect. 9.; and on the other side, are Mai, now principal librarian of the Vatican, in his *Examen Historiæ Criticæ*, Mill, in his *Prolegomena*, and Masch, the German critic before mentioned.

² Tolaff and Jones, indeed, deny that this word was used as a term of reproach, but their arguments have been answered by Dr. Mangey, in his *Remarks upon the Nazarenes* of the former.

³ The efforts of the Unitarians to confound these two sects of the Nazarenes and the Ebionites, are well known to every one at all conversant with dogmatical theology. Dr. Priestley, among the various means he adopted to persuade the world, that some of the sublimest doctrines of religion are to be classed with the corruptions of Christianity, has attempted to prove; first, That the faith of the Nazarenes was *Unitarian*; and secondly, That these Unitarian Nazarenes composed the primitive Christian church at Jerusalem. And in order to establish the first point, he exerts all his strength to show, that the Nazarenes were identical with the Ebionites, who are universally acknowledged to have rejected the divinity of our Saviour. The principal subject of this controversy is not immediately connected with the present inquiry, but no reader can require to be informed of the result, and of the signal triumph of Bishop Horsley over his pertinacious adversary. Notwithstanding the confident assertions of this redoubtable controversialist and his Unitarian supporters, the difference of these two sects is rendered abundantly evident, by a comparison of passages still extant in the works of Epiphanius and Jerome; and is likewise maintained by Grotius, Vossius, Spencet, Huetius, Mosheim, and other critics of the highest celebrity. The Ebionites and the Nazarenes most unquestionably differed in their opinions respecting the necessity of observing the Mosaic law; and while one party held, that compliance with the Jewish ritual was obligatory on all Christians without distinction, the other maintained, that this obligation was confined to the Jewish converts alone. It is also clear from the

In the first place, the gospel in use among the Ebionites was, manifestly, different from that held sacred by the Nazarenes. Epiphanius is the only father who mentions the former, of which he does not hesitate to call the text corrupt and mutilated, while he gives the opposite character to that of the latter.¹ The Nazarene gospel, indeed, he professes never to have seen, and his information, therefore, as to that, must have been derived from others; but with the Ebionite copy he was perfectly familiar. The extracts from the latter, preserved in his works, are alone sufficient to show the impossibility that it should ever have been considered as the original of St. Matthew; and since the contrary opinion was entertained respecting the Nazarene gospel, it follows, that the two gospels made use of by the Ebionites and the Nazarenes must have been distinct compositions. The same writer likewise expressly says, that the Ebionite gospel commenced with these words, *Ἐγένετο ἐν ταῖς ἡμέραις Ἡρώδου*, &c. &c. by which it is clearly ascertained, that it contained no part of the first two chapters of our present gospel of St. Matthew. Many strong circumstances however exist, to convince us that this was not the case, with regard to the gospel in use among the Nazarenes, or, as it is sometimes called, "the gospel according to the Hebrews."

Our principal information on the subject of this gospel, is derived from St. Jerome, who relates, that he made a translation of it from the Hebrew, both into Greek and Latin; but it unfortunately happens, that neither of these versions has reached the present times. By consulting those passages, in the works of this learned father, which refer to the gospel in question, it will be rendered evident, that it contained at least the second chapter of St. Matthew, and, by a necessary inference, the last

language of Jerome, that this difference extended to the notions which they entertained concerning the *person of Christ*; for, notwithstanding their heretical opinions in other respects, the Nazarenes were undoubtedly orthodox in their belief of our Lord's divinity. And even had it been possible to establish the identity of these ancient sects, it could have been of no avail to the Unitarian scheme, since it never has been, and we may now safely affirm, never can be proved, that these Nazarenes really constituted the primitive church at Jerusalem. Bishop Horsley's Tracts in controversy with Dr. Priestley, Mosheim's Eccles. Hist.

¹ Concerning the Nazarene copy he thus speaks: (Hæres. xxix. 9.) *Ἐχούσι δὲ τὸ κατὰ Ματθαῖον εὐαγγέλιον πληρίστατοι Ἑβραῖοι παρ' αὐτοῖς. γὰρ σαφῶς τοῦτο καθὼς ἐξ ἀρχῆς ἔγραψεν, Ἑβραϊκοῖς γράμμασιν, ἵτι σὺνέτα.* Of the Ebionite copy he says, (Hæres. xxx. 13.) *ἐν τῷ παρ' αὐτοῖς εὐαγγελίῳ κατὰ Ματθαῖον ἐνομαζομένῳ, ὃν δὲ πληρίστατοι, ἀλλὰ τοιοῦτον καὶ ἡρωτηριασμένον.*

eight verses of the first chapter. To elucidate this point, I shall select merely two instances. When Herod made strict inquiries from the chief priests and scribes concerning Christ, and demanded where he was to be born, "they said unto him, in Bethlehem of Judea, for thus it is written by the prophet—And thou Bethlehem, in the land of Judah, &c." (Matt. ii. 5, 6.) In a note of Jerome upon this passage, as it stands in the Latin version, he makes the following remark respecting the words *Bethlehem Judæa*;—"Librariorum hic error est, putamus enim ab Evangelista primo editum, sicut in ipso Hebraico legimus—Judæ non Judæ."¹ Here it is plain that the words, "in ipso Hebraico," cannot refer to the original Hebrew, because, in the chapter of Micah (v. 2.) from whence the quotation is taken, the expression made use of is neither Bethlehem *Judæ*, nor *Judæa*, but Bethlehem *Ephratah*. St. Jerome, therefore, must evidently allude to the *Chaldee* gospel of the Nazarenes; and hence it is justly inferred, that the latter contained the second chapter of St. Matthew.

There is another passage which occurs in St. Jerome's Catalogus de Scriptoribus Ecclesiasticis, and which affords a proof not less convincing, that the second chapter of St. Matthew formed part of the Nazarene gospel. Speaking of the gospel which, he informs us, St. Matthew composed in Hebrew, for the benefit of the Jewish converts to Christianity, he proceeds to observe—"Quod qui postea in Græcum transtulerit non satis certum est. Porro ipsum Hebraicum habetur usque hodie in Cæsariensi bibliotheca, quam Pamphilus Martyr studiosissime confecit. Mihi quoque a Nazaræis qui in Beræa, urbe Syria, hoc volumine utuntur, describendi facultas fuit. In quo animadvertendum, quod ubique Evangelista sive ex persona sua, sive ex persona Domini salvatoris, veteris scripturæ testimonia abutitur, non sequatur septuaginta translatorum auctoritatem, sed Hebraicam; e quibus illa duo sunt, 'Ex Egypto vocavi filium meum,' et 'Quoniam Nazaræus vocabitur.'" The two quotations relating to our Saviour, contained in this last extract, clearly evince, that the second chapter of St. Matthew, in our present copies, must have been contained in the Hebrew gospel

¹ Michaelis observes, that he cannot perceive how Jerome could distinguish between the words *Juda* and *Judæa* in Hebrew, which are both expressed by יְהוּדָה; but Dr. Marsh properly replies, that in Chaldee (which is here meant by Hebraico) there is a manifest distinction, *Judah* being written נְדָרָה, and *Judæa* יְהוּדָה: a similar distinction exists in Syriac.

of the Nazarenes, to which Jerome here describes himself as having access. The doubt which has been suggested,—whether the words *hoc volumine* form the antecedent to the relative *quo*?—is devoid of real foundation, and, as Dr. Marsh observes, could not have existed, had the punctuation been properly corrected, by inserting a comma after *fuit* instead of a period.

It has been urged as an objection by Dr. Mill, that since St. Jerome made no use of the Nazarene gospel, in correcting the text of St. Matthew's, it is plain that he did not concur in the general opinion entertained of their identity. This inference, however, is by no means legitimate. That these gospels differed from each other in several particulars, in the time of this father, is sufficiently proved by the quotations which occur in his works; and various other passages lead us to conclude, that while he believed that the Nazarene gospel was, in its *original* state, the same with that of St. Matthew, he was convinced that the former had undergone interpolations and corruptions. This circumstance, therefore, will easily explain why Jerome did not have recourse to the copy in use among the Nazarenes, for the purpose of critical emendation; but, at the same time, it cannot be allowed to justify the conclusion adopted by Dr. Mill.

An additional proof of the estimation in which the gospel in question was held by the ancients, is derived from a passage in the Ecclesiastical History of Eusebius.¹ In the catalogue which this writer gives of the canonical and the uncanonical books of the New Testament, he divides them into three classes—the *ὁμολογούμενα*, which had been acknowledged from the beginning;—the *ἀντιλεγόμενα*, *γνωρίμων δ' ὅν ἕκως τοῖς πολλοῖς*, or those of which the authenticity, though questioned by some, was yet acknowledged by the majority;—and lastly the *νόθα*, which were confessedly destitute of any divine authority whatever; and he, at the same time, enumerates the books which were respectively assigned to each class. From the ambiguity in his manner of expressing himself in this place, it is a matter of some doubt, to which of these divisions the gospel of the Nazarenes was considered as belonging by the generality of Christians, but respecting *his own* sentiments on this point, Eusebius has left no room for dispute. In the enumeration here referred to, after men-

¹ Lib. iii. c. 25. Hist. Eccles. Origen also mentions the Nazarene copy under the title of "the Gospel according to the Hebrews;" and though he did not admit its divine authority, probably on account of the interpolations which had found their way into the text, he speaks of it in terms of respect.

tioning the gospel according to the Hebrews, which was only another name for that of the Nazarenes, he immediately adds, ταῦτα μὲν πάντα τῶν ἀπολεγόμενων ἐν εἴῃ. Hence it is plain, that he allows it to possess the same authority with the Epistle of St. James, the 2d Epistle of St. Peter, the 2d and 3d of St. John, the Epistle of St. Jude, and the Revelations.

The most candid inference, deducible from the different arguments which have been advanced on the present question, appears to be—that the gospel usually denominated the gospel of the Nazarenes, was in truth originally identical with the Hebrew text of our present gospel of St. Matthew, but afterwards became corrupted by interpolations and alterations; and what is more unquestionable, that it contained the second chapter of St. Matthew, as it is now extant, and consequently from their intimate connection, the last eight verses of the first chapter. That it likewise comprehended the genealogy of our Lord, though indeed it may be fairly presumed, cannot now be ascertained by any positive evidence.¹

The precise period when our present Greek version was made from St. Matthew's Hebrew original, it were vain, after the lapse of so many ages, to attempt accurately to determine. But this we may certainly venture to believe, that it was executed at only a short interval from the publication of the *Hebrew* gospel, and during the life time of some of the Apostles. Considered as a whole, the *Greek* gospel of this evangelist rests upon the very same foundation with the other three gospels; and whatever would, at this distance of time, invalidate the authority of the one, must be equally fatal to that of the others. Every question, therefore, relative to the integrity of the text of our first gospel, every objection against the reception of particular passages, must be tried and examined, upon the same principles of reasoning, which are adopted in establishing the authenticity of any other portion of the New Testament. The very circumstance that the two first chapters of St. Matthew have accompanied the rest of that gospel down to the present times, and have always been considered by those who had the best means of forming a correct judgment, as constituting part of the sacred canon, must surely be allowed by every unprejudiced inquirer, to be a very strong presumption in favor of their validity. Fortunately, however, we have evidence in our possession of a more direct and conclusive nature; and the rules of

¹ The Carpocratians and the Cerinthians retained it, who in their tenets bore a near resemblance to the Nazarenes.

Biblical Criticism, when applied to the point in question, will furnish an answer amply sufficient to satisfy every reasonable mind. The argument, in the present case, lies within a small compass; and we have only to inquire whether the claim of this portion of Scripture, to be the genuine production of St. Matthew, be supported by the oldest *manuscripts*, by those *versions* which are acknowledged to be of the highest authority, and by the *quotations* which are transmitted to us in the writings of the earlier fathers.

I. In the first place then, the argument derived from ancient *manuscripts* is decidedly in favor of the authenticity of the two chapters in question. Among the various manuscripts of the New Testament which are now extant, but *few* are known to contain all the books which have been decided to be canonical. The most numerous class consists of those which comprise the four gospels; others contain the Acts of the Apostles and the Catholic Epistles; in a third class are to be found only the Epistles of St. Paul; and there are some few which are composed solely of the Revelations of St. John.¹ The number of manuscripts containing the Greek Gospel of St. Matthew, which have been collated by eminent critics, amount to 355, and, which is a most decisive fact in determining the present point, out of this numerous assemblage one only is to be found, which does not include the whole of the two first chapters. It is evident that the value of these manuscripts increases in proportion to their antiquity, and it is therefore not a little satisfactory, that this solitary exception has not been discovered among those which have been traced back to a remote origin. The four most ancient and most valuable manuscripts,² which have

¹ Besides those Mss. which contained whole books of the New Testament in regular order, there are others of less authority, known by the name of *Lectionaria*, consisting of detached portions of Scripture appointed to be read publicly as lessons in the service of the Greek church. *Lectionaria*, composed of selections from the gospels, have been termed *Evangelistaria*, and those which consisted of portions taken from the Acts or the Epistles, have sometimes received the appellation of *Praxapostoloi*.

² The books of the ancients were distinguished by the different appellations of *Libri* and *Codices*, according to their difference of external form. The former, by far the most numerous, were written on sheets of vellum or paper and rolled up into *volumina*; the latter consisted of flat leaves of the same materials, similar in manner to our modern books; except that the binding was composed of pieces of wood; and hence the origin of the name, from *Codex*, the stump of a tree. In process of time, books of the latter description, owing probably to their superior conve-

descended to the present times, are the Codex Cantabrigiensis, now preserved in the University library at Cambridge; the Co-

nience, became more common, and at length prevailed to the exclusion of the former. The Mss. of the New Testament now extant consist entirely of *Codices*. The most ancient Greek Mss. were written in *uncial* or capital letters, with no interval between the different words, and likewise without accents and marks of aspiration. Nor was it customary to leave any blank space at the end of a sentence, though this was frequently done at the conclusion of a paragraph or section. One of the earliest divisions observable in Mss. was made by writing as many words as would make sense in the same line, and then proceeding to the next. This mode of writing in *στιχας* or lines was adopted in the Cambridge Ms. The use of *points*, for the purpose of marking the sense with more clearness, was not introduced in writing till the time of Aristophanes of Byzantium, who invented what, in our present system of punctuation, is termed a full stop. He flourished in the reign of Ptolemy Epiphanes. But for a considerable period after this, the practice of using points in books was confined to the schools of the grammarians, where it was first adopted for the purpose of better explaining the text of Homer. The other points are of later invention; thus the *comma* appears to have been first used in the eighth century, and the Greek note of interrogation (;) in the ninth. It should be observed, however, that instances occur of the use of the full stop, and of intervals between the words in *Inscriptions*, so long ago as 450 years before Christ. On subjects of this nature the grand source of information is the *Palæographia Græca* of Montfaucon, to whom subsequent authors are more indebted in this respect, than to any single writer besides. Before the time of St. Jerome, a more regular mode of dividing the text in the Mss. of the New Testament, appears to have commenced. Thus in the four gospels there were divisions into longer chapters, called *εἰρηαι* or *breves*, and into smaller chapters which were termed *κεφάλαια* or *capitula*. The latter are more usually called the *Ammonian Sections*, from their inventor Ammonius, a Christian philosopher of Alexandria, in the third century. These divisions are sometimes called the *εἰρηαι* and *κεφάλαια* of Eusebius, because he adopted them in the formation of his ten Canons, or Harmony of the gospels. The Acts of the Apostles and the Epistles were also divided into sections in the year 396, by Euthalius, a deacon of Alexandria, and which were thence termed the *Euthalian Sections*. They were marked by letters in the margin, in a similar manner to the *Ammonian* sections of the gospels. The division of the Bible into the *chapters* now in use, it is well known to every reader, originated with Cardinal Hugo de S. Caro in the thirteenth century, who adopted it to facilitate the completion of a concordance which he was then making of the Vulgate. The same division of chapters was introduced into the *Hebrew Bible*, by a learned Jew, Rabbi Mordecai Nathan, in the year 1430, who added the improvement of subdividing them into *verses* with numerical figures. The present subdivision of the *New Testament* into *verses* was first introduced by Robert Stephens in the year 1551; so that the Jews borrowed the *chapters*, as they now stand, from the Christians, and the latter borrowed the *verses* from the Jews.

For a full account of the various Mss. of the New Testament, which

dex Vaticanus, in the Vatican library at Rome; the Codex Alexandrinus, in the British Museum; and the Codex Ephre-

have undergone a diligent examination by the learned, the reader must have recourse to the works of Mill, Wetstein, Woide, Montfaucon, Michaelis, Griesbach, and other eminent scholars who devoted their lives to these critical researches. The following are a few of the particulars relating to the four Mss. to which I have referred in the text. (1.) The *Codex Cantabrigiensis*, or *Codex Beza* is probably the oldest Ms. of the New Testament, now extant. It was found in the monastery of St. Irenæus at Lyons, in the year 1562, and was afterwards presented by Beza to the University of Cambridge, where it is now preserved in the Public Library. It is written on vellum, in uncial letters, without accents, marks of aspiration, or intervals between the words. The method of writing in *στίχαι* is here followed, and the text is also divided into sections, but they do not correspond with the *τίτλοι* and *κεφάλαια* above mentioned. From this and other circumstances, this Ms. is concluded to be as ancient as the fifth century. (2.) The *Codex Vaticanus* is likewise written in uncial letters, and without intervals between the words; but as it has both accents and marks of aspiration, it must yield in point of antiquity to the former Ms. Since the divisions in the Vatican, like those in the Cambridge Ms., do not correspond with the Ammonian and Euthalian sections, we are led to infer its priority to those Mss. in which these sections are contained; and there appear to be the best reasons for believing it to have been written before the close of the fifth century. (3.) The *Codex Alexandrinus* was presented in the year 1628, by Cyrillus Lucaris, patriarch of Constantinople, to Charles I. Some critics inform us, that it was brought by that prelate from Alexandria, whence it derived its name; while others contend, that it was found in one of the twenty two monasteries on Mount Athos, famed for being the repositories of ancient Mss. Its precise antiquity has also been the subject of controversy. Dr. Woide, formerly of the British Museum and minister of the German Chapel in London, published a fac-simile of it, and refers it to the fourth century. Michaelis places it between the sixth and the eighth, and is inclined to prefer the latter date. Montfaucon considers it to be as old as the two Mss. of Dioscorides, that is, of the sixth century, and Wetstein ascribes it to the fifth. It is written in uncial letters, without marks of aspiration, and intervals. Both this and the *Codex Cantabrigiensis* have *points*, but they differ entirely from the present punctuation of the New Testament, and were never considered as of any authority. (4.) The *Codex Ephremit* is preserved in the Royal Library at Paris, and is of high antiquity. Wetstein, by whom it was carefully collated, contends that it was executed before the year 542. It is written on vellum in uncial characters, without accents, or intervals between the words, and it is divided into the chapters and sections of Eusebius.

Important as the antiquity of the Mss. of the New Testament must ever be considered, the antiquity of the *text* which they contain is still more so. This distinction has been particularly insisted upon by a celebrated German critic, Dr. Semler, cited on this occasion by Dr. Marsh; and by a comparison with the quotations in the earlier ecclesiastical writers, satisfactory proof is afforded that in numerous cases the text is much more ancient than the Mss. themselves.

mi, in the Royal Library at Paris, and which is bound up with some of the manuscript works of Ephrem, the Syrian father. Now it is certainly a circumstance of no trifling consequence in the present case, that the two disputed chapters of St. Matthew are found to exist not only in these four manuscripts, except where they have suffered accidental mutilation, but in every subsequent manuscript, till we arrive at the *Codex Ebnerianus*, the antiquity of which does not extend beyond the latter part of the fourteenth century. Supposing then that this manuscript could be shown to have commenced with the third chapter of St. Matthew, as it stands in our present copies; this solitary instance, especially when we recollect its modern date, would be entitled to no influence, in our estimate of the evidence on both sides of the question. But it so happens, that it does in fact contain the whole of the second chapter, and the last eight verses of the first chapter; so that the real deficiency amounts to nothing more than the *genealogy* of Christ, which forms the commencement of our present gospel. There is reason to believe, however, that the more ancient manuscript from which the

The text of a Ms. may also frequently be proved to be more ancient than the parchment on which it is written, by ascertaining the *edition* to which it belongs. The acute observation of critics has discovered certain characteristic readings in different Mss. by which they have been led to divide them into three classes, or editions as they are now termed; and each of these classes indicates by the character of its readings, that the Mss. of which it is composed were derived from a common origin. Thus the text of the Mss. belonging to what are denominated the *Alexandrine* and the *Western* editions, is generally speaking, older than the text of those which are referred to the *Byzantine* or *Constantinopolitan* edition.

It ought not to pass unnoticed, that the first and second chapters of St. Matthew are no longer contained in the *Codex Alexandrinus*, because this Ms. has been greatly mutilated, and is now defective in the first 24 chapters, and part of the 25th. In its present condition, it begins in the middle of the sixth verse of the 25th chapter, with the words *ἐν τῇ πόλει*. From a similar cause, the first nineteen verses of the first chapter are wanting in the *Codex Cantabrigiensis*, which likewise begins in the middle of a sentence with the word *παρὰ λαβὴν*. In the Latin of this Ms. the first eleven verses only are deficient. These chasms, let it be observed, form not the slightest objection to the evidence afforded by the Mss. in question; and he who, on this account, could be induced to disbelieve the former existence of the portions now obliterated, would be chargeable with the same absurdity as the man who should deny the former completeness of some ancient structure, which before his birth had been partially demolished by fire and violence. Wetstein's *Prolegomena* to his *Greek Testament*; Montfaucon, *Palæog. Græca*; Prideaux's *Connections*; Marsh's *Michaelis*.

Codex Ebnerianus was copied, was not defective even in this particular ; for it is affirmed by a German critic, cited by Dr. Marsh in his notes to Michaelis, that the latter manuscript begins with these words *Τοῦ δὲ Ἰησοῦ*, κ. τ. λ. and as we cannot imagine, that the particle *δὲ* could be used as the second word in the introductory sentence of any work whatever, it is natural to infer, that in the former manuscript something must have preceded, and which, in truth, could be nothing but the genealogy contained in every other manuscript now extant.

What then is the extent of the objection, derived from this source, against the authority of the two controverted chapters ? Human ingenuity will not be able to render it either more or less than this ;—that out of 355 Greek manuscripts, one has been discovered of so late a date as the year 1391, in which, while the whole of the second chapter, and part of the first are complete, the genealogy *alone* is omitted ; but that at the same time, a very fair presumption is afforded by the text, that even this omission did not exist in the more ancient manuscripts, from which the present was transcribed.

ABRAHAMI COULEII PLANTARUM LIBRI SEX.¹

Hic sparge flores, sparge breves rosas,
Nain vita gaudet mortua floribus ;
Herbisque odoratis corona
Vatis adhuc cinerem calentem.

Couleii Epitaphium Vivi Auctoris.

THERE are few eminent writers, (we speak of those who have written at all voluminously, as is the case with the far greater number) in the extent of whose writings, there may not be found some neglected spot—some instance of human failure, occasioned by the author's misconception of his own powers, or by the compulsory adoption of an uncongenial subject—yet

¹ We quote from the edition of his works, published in 1668, which is handsomely printed, but, in this part, full of inaccuracies.

still, in parts, bearing the stamp of the master-hand, and thus calculated to reward the researches of those who explore the forgotten corners of literature, for the treasures which they may chance to contain. Few works are more barren in this kind of matter, than the one before us; yet even here we have found a few flowers (as the author himself would say) not unworthy of selection. As the work of one, who in his own day was considered the greatest of living poets, and who cannot be denied the praise of learning, ingenuity, and various talent, it is certainly deserving of notice.¹

The name of Cowley once held a distinguished rank among those, who have combined the cultivation of Latin with that of English poetry. Dr. Johnson is high in praise of his performances in this line, and even prefers him as a Latin poet to Milton. But Dr. Johnson's taste was the reverse of refined; and his scholarship, which in his own time was permitted to pass unquestioned, under the protection of his other qualifications, is now allowed to be more miscellaneous than profound or accurate. Cowley possessed considerable knowledge of Roman and Greek antiquities, as appears from his very learned notes on the *Davideis*; he was also well acquainted with the generality of the Latin poets; but these advantages were rendered in a manner useless, by that fatal perverseness of taste, which overran all his poetical compositions with a superficial and noxious vegetation of conceits. We are sometimes inclined to think of Cowley, as of one who would have been a great poet, but for some unfortunate caprice of Nature in his formation. We fancy we can see in him the lineaments of a Dryden, marred and distorted. Yet the happy simplicity of his essays, and the fine rhetorical dignity of his discourse concerning the government of Oliver Cromwell (a composition of a more ornate species, but equally free from the fault in question), are abundant proofs that he was capable of writing in a purer style. The difference is indeed particularly striking, when we pass from the prose parts of the above mentioned performances to the fragments of poetry with which they are occasionally intersected. Whatever mode of writing he adopts—epic, Pindaric, amatory, didactic, or panegyric, it is still the same; wherever he writes in verse, he writes conceitedly. Such systematic and uniform bad taste can scarcely be accounted for, except on the supposition that he had formed

¹ An indifferent English translation of this poem was published by Nahum Tate, Aphra Behn, and others. It is printed in some of the folio editions of Cowley's works, and in the octavo edition of 1708.

in his own mind a grossly erroneous theory of the nature of poetry. If, however, this vicious propensity was calculated to produce a bad effect in English poetry, it was still more out of place in Latin, to which such ornaments are still less adapted. Ovid, indeed, abounds in witticisms of a kind not dissimilar to those of our author; but Ovid's conceits are less extravagant, and expressed with more grace; they pervade his poetry like a vein, rather than cover its surface; and they are accompanied by excellences of manner and matter, which in a great measure countervail their unfavorable effect. It was not so with Cowley. He had much beside his conceits, it is true; but his conceits so mastered him, as scarcely to allow his better qualities room to display themselves; nor had he the power of clothing his fancies in Ovidian Latin. His Latinity is indeed copious and flowing, but destitute of the subtler elegances of Latin poetry, and frequently defaced with blemishes, which indicate that his knowledge of the language was far from exact.

The "*Plantæ*," like the *Georgics*, (if the received accounts of of the latter poem be true) had a political origin. They were written, and the two first books published,¹ with the view of diverting the attention of the republican party from the negotiations, which he was the instrument of carrying on, between the emigrant royalists and their friends in England. For this purpose, he applied himself to the study of medicine as a profession; a science which was well calculated to gratify one of his leading propensities, the love of experimental knowledge. Among other subjects connected with his new pursuit, he was naturally led to investigate the medical properties of the various species of herbs, flowers, and trees; and the result of his inquiries is embodied in the work before us. The subject had a peculiar charm for his mind; it was connected with his cherished associations, and with that love of the country which haunted him through life, and which breathes like a refreshing odor over his best and most delightful compositions. He has, however, debarred himself from most of the advantages of his subject, by the unfortunate form in which he has chosen to treat it. Cowley wanted the *organ of constructiveness*; and the plan of his poem is the most crude and inartificial that could be imagined. The qualities and accomplishments of the various plants are treated of in a succession of separate poems, loosely

¹ Whether the whole was published during the author's life-time, we are not certain.

threaded together in part by the intervention of some hackneyed fiction; and their medical excellences occupy so large a space in the enumeration, and are treated of in a style so nearly resembling that of the dispensary, as to produce an effect any thing but poetical. Yet his poetry, and his love of beauty, will occasionally show themselves; his fantastic conceptions are sometimes not unpleasing; and if they are inconsistent with good taste, they are at least free from that appearance of artifice and labor, with which the brilliant things of some writers are presented to the public. He writes to please himself, rather than to make a show. His banquet is not a very substantial one, but there is plenty, and you are sure of a hearty and unpretending welcome. His versification, though not particularly melodious, is smooth, and free from the harshnesses which now and then deform his translation of the *Davidis*, written at an earlier age.¹ His manner, for a modern writing in Latin, is easy; but he does not possess the rare faculty of uniting that ease with a corresponding purity of language.

We shall now proceed to our extracts; premising, however, that from the narrowness of our limits we have been obliged to omit some passages which we would otherwise willingly have extracted. The poem is divided into six books; the first two treating of herbs, the two next of flowers, and the two last of trees. These again branch out into other subdivisions. His authorities, which are chiefly derived from the elder Pliny, and from Fernely's work on Botany, are appended in the form of

¹ As for instance (though this is an extreme case)

Sed constans, immensumque, æternumque tenet nunc.

This we suppose was one of the lines which startled the Italian scholar, whose ears Coleridge describes as having been so wounded by the Latin poetry of Cowley.

"*Primi duo (libri) oratione sunt modica et molli, ut elegos decet, sed ingenio vegeto et forti.*" (Or, as it is freely translated by Nahum Tate, in his preface to the English translation, "in a style resembling the elegies of Ovid and Tibullus in the sweetness and freedom of the verse, but excelling them in the strength of the fancy and vigor of the sense.") "In duobus proximis Horatii omnia carmina (qu. metra), et numerosam felicitatem effinxit.—In duobus postremis pede heroico usus est; et, absit verbo invidia, si non Virgilium, cæteros certe omnes superavit." *De Vita et Scriptis A. Couleii, auctore T. Sprat.* Elsewhere Dr. Sprat says of Cowley, "He perfectly practises the hardest secret of good writing, to know when he has done enough. He always leaves off in such a manner, that it appears it was in his power to have said much more." Such are the judgments of contemporaries! It is remarkable that Milton was fond of Ovid and Cowley; perhaps (as is not unfrequently the case) from their dissimilarity to himself.

notes. The work is inscribed, in a short copy of verses, to the author's "sancta nutrix," Trinity College, Cambridge. The dedication is followed by a preface, explaining the origin of the undertaking, and other matters. It is pleasingly and amiably written, like the rest of his prose.

In the first book, after the customary invocations, the poet rushes somewhat abruptly into the midst of his subject; and without any pretext of a fiction whatsoever, introduces the various genera of herbs, each in succession, commemorating their own respective beauties and uses, in the style which we have already described.

After Betony, Maiden-hair, Sage, Balm, and others, have performed their parts, the Water-lily thus begins. We ought to premise, that we have taken the liberty of pruning some of our author's redundances.

Num me cœnosas contentam habitare paludes,
 Et mistam plebâ spernis arundinæ?
 Non ego de vulgo viridi, neque filia terræ;
 Incolo cognatas nobilis hospes aquas.
 Nympha fui, Dea postremæ non infima classis:
 Venit amor; quid tum profuit esse Deam?
 Flammipotens jubet ille; accendit in Hercule viso,
 Totque triumphorum pars Dea parva fui.
 Mirabar famam herois, fulgentiaque acta,
 Membraque mirabar vel patre digna Jove.
 Ille meos (quid multa?) ferus decerpit honores;
 Ille meæ florem virginitatis habet.
 At vagus ille, Jovem fassus levitate parentem,
 Noluit unius tædia ferre tori.
 Monstra subacturus, pejoraque monstra tyrannos,
 Percurrit vindex sedulus omne solum:
 Sed semper monstri merces fit virgo subacti,
 Sed semper natus ille tyrannus habet.
 Famineumque genus mihi jam pro pellice totum est;
 Nec caruere ipsæ suspicione Dæ.
 Forsan et ille meos (dixi) jam ridet amores,
 Pellicibusque feror fabula læta meis.
 Vexant ira, dolor, pudor, indignatio mentem;
 His tamen invitis omnibus hæsit amor.
 Visum est æterni, nisi sola morte, doloris
 Ad finem certa querere morte viam.
 Fata obstant, sors obstat amantum dura Dearum,
 Infinitum urget vita perennis onus.
 Interea lacrymas fundo noctemque diemque;
 Hac mihi clepsydra tempora longa fluunt.
 Fit lacus e denso tandem mirabilis imbre,
 Et collecta meos alluit unda pedes.
 Si qua fides (magni quæ gloria tetra doloris)
 Gaudebam luctus fertilitate mei.

At tandem ætheris sero miperatus ah oris
 Jupiter, Ipsa tuas incole, dixit, aquas.
 Jussit abire Deæ macro de corpore formam ;
 Jussa abiit ; multum dempserat ante dolor.
 Descendit terram radix nodosa sub altam,
 Et nimium clavæ me meminisse facit.
 Perpetuumque bibunt folia insatiata liquorem :
 At dominam lacrymæ jam rediere suam.
 Candor adhuc, veterisque manent vestigia formæ :
 Pallor adhuc nostro pristinus ore sedet.

After her several other herbs, some in person, others by the mouth of their friendly poet, are made to pronounce their panegyric ; many of them in an ingenious and fanciful manner. We select that of the Celandine, as a fair sample of our author's attempts to expound in versæ the medical qualities of his verdant favorites.

Dî faciant bona multa tibi, vocalis hirundo,¹
 Atque velint sceleris non meminisse tui,
 Quod nobis plantæ docuisti nobilis usus,
 Qui latuere hominum lumina cæca prius.
 A te pro cellis jam pensio larga tributa est,
 Sub tignis nostræ quas tribuere domus.
 Omnia te picti comitantur germina veris ;
 Sed nullum utilius (credo) vel ipsa vides.
 Scilicet huic debes ipsum hoc, quod cætera cernis ;
 Hoc te præcipuo germen amore colit.
 Te veniente alia adveniunt : non sufficit illud
 Officium ; hoc etiam te redeunte redit.
 Nos huic plura tamen, quam te, debere fatemur,
 Atque oculorum aciem restituisse parum est.
 Mille malis vitæ, tormentis mille medetur
 Quæ fortunatæ non patiuntur ayes.
 Illius adventu mitescunt tormina ventris,
 Et cessat dentis carnificina cavi :
 Morbus et auratis depellitur aureus armis,
 Nomina qui regis falsa tyrannus habet :²
 Et succrescenti florentia carne replentur
 Ulcera, sentinis exonerata suis :
 Et coeunt, fraterna per oscula, vulneris ora :
 Nec tua tum scabies, fœda libido, manet :
 Et fugit ambustus cancer, fugit improbus herpes,
 Et rubra offensi bulla caloris abit ;
 Morborum pigmenta abeunt, atque oscula solis,
 Cum nimium memores liquit in ore notas ;
 Et ridet vitio vultus purgatus ab omni,
 Purior, ac speculo lævior ipse suo.
 O patrona oculi ! videant ut lumina pulchre,
 Utque simul videant non nisi pulchra, facis :

¹ 'Chelidoniam visui saluberrimam hirundines invenere, vexatis pul-
 lorum oculis illa medentes.'

² The king's evil.

Spectatum vehiunt, veniunt spectentur ut ipsæ :
 Dupliciter donis fœmina læta tuis.

In the second book the same subject is continued ; the poet details the proceedings of a meeting of plants, which he supposes to have been held on a particular occasion in the Botanic Garden of Oxford. We must, however, pass over the whole of this division of the poem, which, owing to the general dryness of its matter, or rather to the poet's injudicious selection of subjects, affords little or nothing for quotation. In the third we begin to breathe, as it were, a freer and fresher air :—

Largior hic campos æther et lumine vestit
 Purpureo.

This book celebrates the recurrence of a festival, held annually by the goddess Flora on the first of May, and to which all the flowers are represented as convening ; not the fragile beauties which delight our earthly eyes, but the immortal, never-fading, archetypal ideas of flowers. This year being the restoration of Charles II., who it appears was a patron of flowers, the place appointed for the meeting is on the banks of the Thames. A contest for precedence arises among the assembled charmers. The aspirants, by the command of the presiding goddess, arrange themselves under the banners of the seasons to which they respectively appertain ; and the winter and spring tribes come forward first to state their pretensions.

We would willingly quote some other passages ; but we must pass on to the fourth book. This opens with a digressive eulogy on a country life, illustrated by the story of Aglæis.

The following, from the speech of the Poppy, has been often quoted :—

Si quis invisum Cereri benignæ
 Me putat germen, vehementer errat
 Illa me in partem recipit libenter
 Fertilis agri.
 Meque frumentumque simul per omnes
 Consulens mundo Dea spargit oras ;
 Crescite o, dixit, duo magna susten-
 tacula vitæ.
 Carpe, mortalis, mea dona lætus,
 Carpe, nec plantas alias require ;
 Sed satur panis, satur et soporis,
 Cætera sperne.

Her oration, or rather the contagion of her somnolency produces a whimsical effect.

The contest is terminated by a kind of compromise, effected by the goddess between the contending parties.

In the fifth book the poet having to sing of trees, rises into the majestic hexameter, as befitting the dignity of his subject. We are introduced to a convention of the fruit-bearing trees, and their patrons the rural gods, held by Pomona in one of the Fortunate Isles. A quarrel ensues between the European and the American gods, on the respective merits of their productions. Apollo stills the tumult with his lyre, and commemorates in his song the past calamities and future glories of the New World.

The sixth and last book treats of forest-trees. It opens with a recital of the various prodigies which preceded the breaking out of the civil war, and which, though little noticed at the time by mortals, were not lost upon the prophetic nymphs of the woods, to which several of them were in a more particular manner directed. A general council of the trees, accordingly, is held in the forest of Dean, under the superintendence of an ancient Dryad, the queen of the wood.

Sylvestres venere deæ, leviterque supino
Colle super, pulchra circum cinxere corona
Reginam in medio Dryadem; non ora dearum
Fœminæ, arboream sed formam habitumque gerentes,
Officiiue sui festis conventibus aptum
Ornatum viridem: siquis bello ordine stantes
Præteriens vidisset eas, non ille putaret
Numina, sed lucum magnis se cernere sacrum
Numinibus; talis scenæ frondentis imago—

We have next a catalogue of the assembled trees; then follows a prophetic narrative from the presiding Dryad, to which the remainder of the book is devoted, commencing with an ancient tradition, of which the following is the substance:

———— quicquid complectitur æther,
Æneæ Brutique dedere nepotibus astra:
Æneæ terras omnes, maria omnia Bruti.

and proceeding with a minute detail of the causes and progress of the civil war, down to the battle of Worcester, and the concealment of Charles II. in the Royal Oak, an event on which she dwells with peculiar emphasis. This part is tedious, though not without some portion of heroic dignity. The havoc occasioned by the ravages of the war among the British priests, of course, forms a prominent feature in the recital. She then concludes with predicting the restoration of the exiled monarch, and the glories which are to accrue to the British oak from the victory gained by the Duke of York over the Dutch Admiral Opdam.

One more extract, and we bid farewell to this neglected work of the amiable Cowley. He is describing King Charles II. as busied in repairing the various mischiefs occasioned throughout his kingdom by the revolution :—

Talis cura occupat horti
Squalentis reducem dominum ; senta omnia visu
Horridaque offendit ; sed luxuriantia cauta
Falce premit, dejecta levat, religatque soluta,
Multa serit, multa extirpat, novat omnia, cultu :
Immensum sed dulce opus est, omnemque coloni
Paulatim recreat crescente decore laborem.

AN INQUIRY

*Into the Nature and Efficacy of Imitative Versification,
Ancient and Modern.*

“ Oratio non descendit ad strepitum digitorum.”— QUINTILIAN.

No. V.—[Continued from No. LXI.]

IN an article on the panegyrical oratory of Greece, a Quarterly Reviewer has made assertions which, if at all correct, must be allowed to prove *a fortiori* the existence not only of imitative harmony in Homer, but of every species of metrical ornament, by which sentiment was ever—

sacrificed to sound,

And truth cut short to make a period round.

Admitting therefore that, if the Reviewer is right, I am entirely wrong, I have only to request the patient attention of the reader. The Reviewer tells us, “ That beautiful structure of verse, in which the Iliad is composed, and which, it has been observed, under all faults of pronunciation, is found to contain something universally agreeable to the ear, had an effect upon the lively minds of his² countrymen, which nothing could efface. Even where language was relieved from the strict confinement of metre, some portion of its graceful slavery was still thought requisite : and oratory more particularly was not to be without its chains. A metrical arrangement therefore, though differing

¹ No. 54, p. 384. Quarterly Review.

² Homer's.

in its kind, is perceptible even to a modern ear, in all the speeches of antiquity. It is found in the fiery zeal of Lycurgus, in the angry invective of Deinarchus, in the sad and chastened tone of Andocides: in Demosthenes, it is one among all other excellencies; while on a portion of Grecian oratory, to which we have already alluded, and on which we shall dwell somewhat fully, it bestowed cadences of the most soothing and melting modulation.

Night-dews fall not more gently to the ground,
Nor weary, worn-out winds expire so soft."

In his note to this passage the Reviewer says: "As our remarks are addressed to general readers, we must refer for more particular information on this point to various passages in Cicero's rhetorical pieces, and to the critical writings of Demetrius Phalereus, Dionysius of Halicarnassus, and Hermogenes. The latter more particularly (a remarkable youth, in whom nature revenged an early precocity of intellect by an early imbecility specifies the particular feet which the Greek orators were fond of using, according to the precise feeling of mind which they wished to excite. For those who think that this nicety of rhythm might be neglected with impunity, we quote the following indignant protest; *ὅν ἐστι πρῶτός τε καὶ τελευταῖος καὶ μέσος ὁ Μάγνης σοφιστῆς Ἠγησίας,*" &c.

To these authors may be added the supposed Longinus; for it is asserted in the 39th section of the treatise on Sublimity, that if, in this passage of Demosthenes, *Τοῦτο τὸ ψήφισμα τὸν τότε τῇ πόλει περιστάντα κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος*, a change is made by taking away *περ*, or by adding a *ν* or *ει*, the sublimity is injured. I have now to show that the Reviewer is equally incorrect in his premises and conclusion, and that the section referred to is

A thing devised by the enemy,

the forgery of some sophist who was incapable of appreciating the genius, or understanding the views, of the real author.

Homer is certainly the poet, historian, and geographer of his age; Strabo tells us also,¹—*Οἱ φρονιμώτατοι τῶν περὶ ποιητικῆς τι φθεγξαμένων, πρῶτην λέγουσι φιλοσοφίαν τὴν ποιητικὴν*; and,²—*τὸ δὲ δὴ καὶ τὴν ῥητορικὴν ἀφαιρεῖσθαι τὸν ποιητὴν, τελῶς ἀφειδούτος ἡμῶν ἐστι*. The Grecian laws also were originally sung,³—and must therefore be allowed to have been composed in verse.

¹ Lib. i, p. 17. Siebenkees.

² Ibid. p. 47.

³ Aristotle probl. 19. sect. 28. The inference is drawn by Bentley.

We learn from Plutarch,¹ that the Pythian oracles also were usually delivered in verse; and with regard to the form of sentences Aristotle tells us: *Τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μιαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβολαί· ἢ καταστραμμένη καὶ ὁμοίαν ταῖς τῶν ἀρχαίων ποιητῶν ἀντιστρόφοις.*² A more ample concession in favor of poetry will hardly be expected; but unluckily for the Reviewer's inference, the principle claims a very general application, as the history, the laws, and even the religion of *barbarous* nations are usually expressed in verse.³ With the cause of this custom I have no concern at present, the fact will not be disputed, and the fact alone is sufficient for my purpose, if the Reviewer means to assert that the prevalence of this custom in Greece is to be ascribed to "that beautiful structure of verse in which the *Iliad* is composed." But the Reviewer's argument seems to be different from what I have stated: according to him, the versification of Homer had an indelible effect *on the lively minds of his countrymen*, and by this expression the Athenians are evidently meant. Now that Athens was the birth-place of Homer may well be doubted;† but as she claimed that honor, let the point be yielded: that the Athenians were enthusiastic in their admiration of Homer, and that in their opinion all the arts and sciences were contained in his poems, is clear from more than one passage in Plato. But allowing this, are we also to allow the inference? Thucydides was an Athenian, and Herodotus a Carian, by birth; in comparison with the wider range of Herodotus, the history of Thucydides is strictly a history of Athens. Here, therefore, the Reviewer's principle should be found in action: but what is the fact? As to language, Herodotus is far more Homeric than the countryman of Homer; and as to any *portion of the graceful slavery of Homeric metre*, Cicero (the Reviewer's witness) tells us,⁵ "*Herodotus, et eadem superiorque ætas numero caruit, nisi quando temere et fortuito*:" and again,⁶ "*Itaque si quæ veteres illi (Herodotum dico, et Thucydidem totamque eam ætatem) apte numeroque dixerunt, ea non numero quæsito, sed verborum collocatione ceciderunt.*"

¹ Περὶ τοῦ μὴ χρᾶν, &c.: I am sorry to add, that when the lady spoke her mind, the blank verse was but too apt to halt for it, notwithstanding the immediate patronage of the God of Poetry.

² Rhet. lib. iii. c. 9. ³ Edinburgh Review. Vol. vii. Art. 6.

⁴ Ἐπεὶ πόλεις—*not to mention what Lucian says of Θήβας τὰς Αἰγυπτίας ἢ μυρίας ἄλλας.*

⁵ Orator. 55.

⁶ Ibid. 65.

If the *numerus* of Cicero is the *ρυθμός* of Aristotle, it differs as much from the *ρυθμός* of Dionysius, as sense from absurdity; but according to Quintilian, those who limited the *numeri* of Cicero to *rhythmi*, calumniated that great man, as I shall have occasion to notice presently: if, therefore, in Cicero's opinion, Herodotus, Thucydides and their cotemporaries paid no attention even to cadence or *numerus*, I will venture to infer that the countrymen of Homer did not impose any metrical chains upon the muse of history.³ As to Lyric poetry, Cicero tells us,—“A modis quibusdam cantu remoto, soluta esse videatur oratio, maximeque id in optimo quoque eorum poetarum, qui *λαρκεῖ* a Græcis nominantur: quos cum cantu spoliaveris, auda pæne remanet oratio,”⁴ and Quintilian observes,—“In adeo molestos incidimus *Grammaticos*, quam fuerunt, qui Lyricorum quædam carmina in varias mensuras coëgerunt.”⁵

As to the Drama, we learn from Aristotle,⁶ that the measure of the dialogue was changed from the trochaic tetrameter, to the iambic trimeter, because the latter is *μέλιστα λεπτικὸν τῶν μέτρων*; and from Porson,⁶ that the Ionic dialect appears in most instances to have been transplanted out of Homer, by the ignorance of the copiers. So far, therefore, the assertions of the Reviewer have scarcely been substantiated by facts. But he alludes particularly to oratory; and it is not in poetry, but in prose, that we are to find our proofs. Shakspeare is our countryman, and we are said to idolize him: both the verse and prose of Shakspeare are remarkable for their sweetness; yet who ever heard that any thing of Shakspearian cadence was required from any public speaker at Stratford upon Avon, or elsewhere in England? This, however, seems to be the Reviewer's analogy,—the effects of Homer's versification were indelible, and therefore prose, and oratory more particularly was not to be without its chains. But what does Athenæus tell us concerning that versification to which so strange a consequence is attributed? According to him, Homer allowed himself great liberties, διὰ τὸ μελοποιεῖναι πᾶσαν τὴν ἑαυτοῦ ποιήσιν; but later poets versified more carefully, because this musical accompaniment was discontinued. Athenæus may be mistaken both as

¹ Ὁ δὲ τοῦ σχήματος τῆς λέξεως ἀριθμὸς ρυθμὸς ἐστίν, οὗ καὶ τὰ μέτρα τμητὰ, says Aristotle: τὸ δ' αὐτὸ καλῶ πόδα καὶ ρυθμὸν, says Dionysius.

² See Strabo, lib. i. p. 47.—*λόσαντες τὸ μέτρον, τ' ἄλλα δὲ φινάξαντες τὰ ταυτίσιν.*

³ Orator. 55.

⁴ Lib. ix. c. 4.

⁵ Περὶ ποιητικῆς X.

⁶ Præf. ad Hecubam.

to the fact and the reason ; still, however, he does state the fact and give the reason ; and if we assume that this seeming negligence is to be attributed not to Homer, but to the copiers, the conclusion is equally unfavorable to the Reviewer.

And for there is so great diversitie
In English and in writing of our tong,
So pray I God that none miswrite thee
Nor thee mis-metre for default of tong,

says Chaucer ; and notwithstanding the skill and diligence of Tyrhwhitt, the metre even of the Canterbury Tales still justifies the poet's apprehensions.

" Instead of *Marocco* Milton elsewhere calls it *Morocco*," says the able translator of Dante ; " if the vowels were to change places, the verse would in both instances be spoiled." I will not judge of Homer's text by so severe a canon ; but if the fifty or sixty thousand digammas, which Porson¹ mentions, had any effect on the metre, it seems safer to suppose that the language and sentiments² in which Homer excelled all poets, and the revolutions, discoveries and disasters, which give so high an interest to his poems, were the causes of his popularity, than that the Athenians were so smitten with the structure of his verse, as to require the resemblance of it even in prose. But waving this point, let us inquire what, in Cicero's opinion, would be the effect of cadence or numerus, if frequently used :—" Id crebrius fieri non oportet. Primum enim numerus agnoscitur : deinde satiat : postea cognita facilitate contemnitur." And what is the opinion of the " Demetrius qui dicitur Phalereus" by the Reviewer ? *Τῶν τε τὰς πυκνὰς περιόδους λεγόντων οὐδ' αἱ κεφαλαὶ ῥαδίως ἐστᾶσιν ὅτε ἀκούοντες ναυτιῶσι διὰ τὸ ἀπίθανον.*³ And what says Dionysius of Isocrates and his followers ?—" Ἔστι παρ' αὐτοῖς εἰς περίδου κύκλος, ὁμοειδῆς σχημάτων τάξις, συμπλοκὴ φωνηέντων ἢ αὐτῇ ἄλλα πολλὰ τοιαῦτα κόπτοντα τὴν ἀκρίβειαν."⁴ These are three of the four authors to whom the Reviewer refers us ; and if it should be objected that there is nothing about Homer and poetry in the quotations from them, I can only allege in my defence, that the Reviewer refers to Cicero, and that Cicero says—" Numerus autem, sæpe enim hoc testan-

¹ Mus. Crit. No. 4. Porson's Review of Payne Knight's Greek Alphabet.

² Aristotle, περὶ ποιητικῆς.

³ Sect. 15. See also Longinus and Aristotle, for a confirmation of what he adds, *τοῖσι δὲ ἱερωνοῦσι τὰ τέλη τῶν περιόδων προειδότες καὶ προαναβῶνσι.*

⁴ Sect. 19. Περὶ Συνθ.

dum est, NON MODO NON POETICE *junctus*, *verum etiam fugiens illum, eique omnium dissimillimus*," and that Aristotle allows the Pæan in oratory, because ἀπὸ μόνου οὐκ ἔστι μέτρον τῶν ρηθέντων ρυθμῶν ὥστε μάλιστα λανθάνειν.¹

But the Reviewer asserts that "it is perceptible in all the speeches of antiquity." Let us first consider the speakers. Cleon was πιθανώτατος τῷ πλήθει according to Thucydides, and "turbulentus sed tamen eloquens," according to Cicero, who mentions him with Themistocles and Pericles. Was there any thing of the graceful slavery of metre, or of any grace whatever in the oratory of Cleon? If so, it must have contrasted very oddly with the impudence and bawling, which the Reviewer will allow him to have excelled in.² Antiphon is said to have been the first orator who wrote his speeches,³ yet Antiphon was viewed with suspicion by the multitude on account of his eloquence.⁴ Lysias the celebrated and truly Attic orator is said by Cicero "artem removisse," in the speeches which he made for others; Isocrates is said by Cicero, first of all to have denied that there was an art of pleading, and to have been accustomed to write speeches which others "in judiciis uterentur; sed cum ex eo (quia quasi committeret contra legem, quo quis judicio circumveniretur) sæpe ipse in judicium vocaretur, orationes aliis destituisse scribere, totumque se ad artes componendas transtulisse;"⁵ and he himself mentions⁶ τοὺς (λόγους) ἀπλῶς δοκοῦντας εἰρησθαι καὶ μηδεμιάς καμψότητος μετέχοντας, οὓς οἱ δεινοὶ περὶ τοὺς ἀγῶνας παραινοῦσι τοῖς νεωτέροις μελετᾶν, εἴπερ βούλονται πλέον ἔχην τῶν ἀντιδίκων. Plato also, or rather the Socrates of Plato, not only ridicules the λογοδαῖδαλοι, but holds this conversation with Callicles:⁷ ΣΩΚ. Φέρε δὴ, εἴ τις περιέλοιτο τῆς ποιήσεως πάσης τό, τε μέρος καὶ τὸν ρυθμὸν καὶ τὸ μέτρον, ἄλλο τι ἢ

¹ Rhet. 3, 7. ² Vide Aristophanis Equites. ³ Quintilian 3, 1, 11.

⁴ Thucydides, lib. 8. sect. 68. ⁵ De Claris Oratoribus, 12.

⁶ Panathenaic. In Rhet. lib. iii. Aristotle says, τρία γάρ ἐστι, περὶ ὧν σκοποῦσι ταῦτα δ' ἐστὶ μίγξις, ἁρμονία, ρυθμός. Τὰ μὲν οὖν ἀθλα σχεδὸν ἐκ τῶν ἀγόνων οὗτοι λαμβάνουσι. The reason he gives is, διὰ τὴν μοχθηρίαν τῶν πολιτῶν: so that the passage will not avail the Reviewer much, even if we translate τὰ μὲν οὖν ἀθλα, &c. in criminal and civil causes these get a verdict in their favor. But is τὰ ἀθλα λαμβάνουσι ever used in this sense? may it not rather allude to Isocrates and his school of eloquence? Aristotle was jealous of him, and τῶν ἀγόνων will apply to any kind of contest; we know from Cicero (De Orat. 3, 35.) that Isocrates transferred his "disputationes a causis forensibus et civilibus ad inanem sermonis elegantiam."

⁷ Gorgias, page 120. Bipont. Ed.

λόγοι γίνονται τὸ λειπόμενον; ΚΑΛ. Ἀνάγκη. ΣΩΚ. Οὐκ αὖν πρὸς πολὺν ὄχλον καὶ δῆμον οὗτοι λέγονται οἱ λόγοι; ΚΑΛ. Φημί.

The spirit and "disjecti membra poëtæ" might still be found, and the poetic style of Gorgias probably consisted in these; but when μέλος, ῥυθμός and μέτρον were taken away, the πολλὸς ὄχλος καὶ δῆμος must have had a very abstract idea of Hōmer's verse.¹ As much misconception prevails, it may not be unnecessary to mention, that, with the exception of Isocrates, no Athenian is mentioned among those, who *beautified* the early style of oratory: Corax, Tisias, and Gorgias, were natives of Sicily; Thrasymachus of Chalcædon; Protagoras of Abdera; Prodicus of Ceos; Hippias of Elis; and in later times there was a marked difference between the Attic and Asiatic style of oratory.

But the Reviewer appeals to facts: "It is found in the fiery zeal," &c. Undoubtedly; and if the Reviewer had chosen to find it in the Elements of Euclid, or the horn-book of the nursery, he might have pleaded the authority of Quintilian. "Et metrici quidem pedes," says that author, "adeo reperiuntur in oratione, ut in ea frequenter non sentientibus nobis omnium generum excidant versus; contra nihil, quod prosa scriptum, non redigi possit in quædam versiculorum genera vel in membra;" and again, "neque enim loqui possumus nisi e syllabis brevibus ac longis, ex quibus fiunt pedes."²

The reader will determine how well this cadence would have suited with fiery zeal and angry invective, and a sad and chastened tone. I should have him also to remember, that the written speech is not necessarily a verbal copy of the spoken speech: in the opinion of Milo there was some difference; and if, as the Reviewer states, Demosthenes had all *other* excellencies, and this was *one of them*, let the reader reflect a little on the nature of those other excellencies, and the very severe discipline to

¹ Martinus Scriblerus had great difficulty to abstract a Lord Mayor from his fur gown, and gold chain, and horse: Crambe, on the contrary, could abstract him from horse, gown, gold chain, stature, feature, color, hands, head, feet, and body.

² A Monthly Reviewer undertook long ago to find it in any page of Robinson Crusoe, e. g.: but let me mention, that I quote from a quotation, (see Walker's Key,) and do not warrant the metre:—

As I was rummaging about her,—Iamb. dim. hyper.

I found several—Dochmiac

things that I wanted:—Dactyl. dim.

a fire-shovel and tongs,—Doch. ex Epit. quarto et syllaba

two brass kettles,—Dochmiac

a pot to make chocolate,—Periodus Brachycat.

some horns of fine glazed powder,—Euripideus

a gridiron and seve- —Dactyl. penthemimeris

ral other necessities.—Basis anapæst. cum syllaba.

which Demosthenes subjected himself for their attainment. In his own opinion delivery was the first, delivery was the second, delivery was the third qualification of an orator. There was indeed a "cantus obscurior" in oratory; and as the Iliad was sung by the rhapsodists, the Reviewer is so far authorised in his analogy; but I never yet heard that this cantus obscurior was visible in the manuscripts. Strength of lungs, modulation of voice, propriety or rather vehemence of action,² and even tears, were occasionally requisite:³ but if we assume that a musical arrangement of words was necessary, why does Cicero say, in giving a description of the orator, "*quem solum quidam vocant Atticum? Primum igitur eum tanquam e vinculis numerorum eximamus. Sunt enim quidam, ut scis, oratori numeri, de quibus mox agemus, observandi ratione quadam; sed alio in genere orationis, in hoc omnino relinquendi.*" If the cadences of poetry were imitated, how could the cotemporaries of Cicero fancy, "Qui horride inculteque dicat, modo id eleganter enucleateque faciat, *eum solum Attice dicere?*" How could Cicero himself allow "*Errant, quod solum, quod Attice non falluntur?*" If art was actually required by the audience, why is Lysias said *artem removisse?* why was Isocrates prosecuted? why were both Demosthenes and Lycurgus upbraided with the pains which they bestowed on composition,⁴ and the former so simple as to ridicule in Æschines, that very preparation which pleased and was exacted by the Athenians?—*Ἐξαίρων ἐκ τῆς ἡσυχίας, ὥσπερ πνεῦμα, ἀνιψάν, καὶ πεφωναστικῶς, καὶ συνειλοχῶς ῥήματα καὶ λόγους, συνίρει τούτους σαφῶς καὶ ἀπνευστί.*

In panegyric oratory, the circumstances to which I alluded would not operate: the jealousy, with which the Athenians watched every man, and every measure that endangered⁵ the sovereignty of the people; that uproar of the forum, which

¹ Orator. 18.

² κύριον περιδινῶν σιαυτὸν καὶ τοῦ βήματος, says Æschines, of Demosthenes.

³ Περὶ δὲ τῶν δακρύων, &c. Æsch. pro Corona: ἔταν Δημοσθένης—εὐκρίζοντας, καὶ δακρύων, Deinarchus. It was usual in the criminal courts to try all expedients for moving the passions. Vide Mitford, vol. 5. sect. 2.

⁴ For this, however, I have no better authority than the Lives of the Ten Orators.

⁵ The Edinburgh Review observes, (vol. 34. p. 311.) that they suffered Miltiades to die in prison: Thanks to the worthy Prytanis! Miltiades was not even put in prison, (vide Bayle, Cimon.) But what Nepos remarks in this case may serve to show their habitual jealousy:—"Hæc populus respiciens (his humanitas, comitas, auctoritas, &c.) maluit eum innoxium plecti, quam se diutius esse in timore."

overpowered not only the voice, but the nerves of Isocrates, ' would now, if at any time, " grow civil at the dulcet and harmonious breath" of oratory ; and the observation of Cicero, " doctis eloquentia popularis, et disertis elegans doctrina defuit,"¹ should not be applied to the talent and experience of Isocrates. Still, however, let us attend to facts. The encomium on Evagoras was written by Isocrates ; and in its opening we find a full, and in some respects a minute comparison between orators and poets, and a complaint of the little licence which the former were allowed. The whole passage is much too long to be quoted ; but that it gives a very strong contradiction to the assertions of the Reviewer, may easily be made evident : *Τοῖς γὰρ ποιηταῖς πολλοὶ δίδονται κάσμοι* ————— *τοῖς δὲ περὶ τοὺς λόγους οὐδὲν ἔστι τῶν τοιούτων.* ————— *Πρὸς δὲ τοῦτοις οἱ μὲν μετὰ μέτρων καὶ ρυθμῶν ἅπαντα ποιῶσιν, οἱ δ' οὐδενὸς τούτων κοινώσουσιν.* The encomium on Evagoras seems to have been a written rather than a spoken composition, and at any rate would not be subjected necessarily to what Cicero calls the " *aures teretes et religiosas Atticorum* ;" yet Isocrates himself declares, that even in such a composition metre and rhythm are allowed no place. The Panathenaic of the same orator is panegyric in the strictest sense. Will the Reviewer be judged by that, and appeal to the mention of *οὐκ ὀλίγων ἀντιθέσεων καὶ παρισώσεων καὶ τῶν ἄλλων ἰδεῶν τῶν ἐν ταῖς ῥητορικαῖς διαλαμπουσῶν* ? In doing so he would probably have the support of Eustathius, who, according to Ernesti,³ " *fere ubique in Homero τὰ πάρισα conquirat, ad singularemque artem et venustatem poetici sermonis refert, valde argutus in ea re ;*" nor will I deny that Eustathius, if he had lived in the 18th instead of the 8th century, would have philosophised very critically on the many couplets in Pope, which rhyme so imperfectly that they can hardly be said to rhyme at all, and on the two lines which do rhyme, though they are found in the blank verse of *Paradise Lost*.⁴ With regard to the Panathenaic, however, Isocrates declares that he will use neither antitheses nor rhymes, nor any of the other ornaments which he employed in his younger days ; and although he complains of having been accused of slighting Homer, he defers his defence to another opportunity. The Funeral Orations are yet to be noticed ; but I

¹ He is said to have taught for 10 minæ, (Lives of the 10 Orators,) but would have given 10,000 to any one to teach him *τόν μαν καὶ εὐφραν*.

² Orator. 3. ³ Lex. Tech.

⁴ " One of the heavenly host, and by his gait
None of the meanest : some great Potentate."

need not labor to prove that Mr. Bayes's note in *effaut flat* was not introduced to make the dead men get up and dance. The custom of pronouncing a public encomium on those who fell in battle is said to have originated with Solon; so that the Reviewer would have "ample room and verge enough" for any names which he might choose to bring forward: but as he refers to Cicero, I must beg leave to tell him, in the words of Cicero—"Ante Periclem....et Thucydidem....litera nulla est, quæ quidem ornatum aliquem habeat, et oratoris esse videatur." Before Isocrates—"verborum quasi structura, et quædam ad numerum conclusio, nulla erat, aut, si quando erat, non apparebat eam dedita opera esse quæsitam, &c." (De Claris Oratoribus 7, 8.) As to the orator himself, we may learn from Thucydides that the Athenians selected, not a hireling foreigner, but a citizen, ὃς ἂν γνώμῃ τε δοκῇ μὴ ἀξύνετος εἶναι, καὶ ἀξιώματι πρόηκη: the grossest flattery both of the living and the dead seems to have been employed, from what is stated by Socrates in the Menexenus of Plato; but as for metre, Pericles was unceremonious enough to affirm, that those whose valor he was eulogising were οὐδὲν προσδεδόμενοι οὔτε Ὀμήρου ἱκαινέτου.

The Reviewer's note, and the passage from the supposed Longinus, require a longer examination than I am willing to trouble the reader with at present.

CLASSICAL CRITICISM.

IN June 1821, Dr. M. in a correspondence with Dr. Parr (how originating it is immaterial to mention) suggested to that learned man a couple of new readings on the Heautontimorumenos of Terence. The passages are in the Delphin edition thus exhibited. Act v. Sc. 1. l. 75—81.

MEN. Itane vis? CHR. Ita. MEN. Fiat. CHR. Age jam uxorem ut accersat, paret

Se. Hic ita ut liberos est æquum, dictis confutabitur.

Sed Syrum—MEN. Quid eum? CHR. Egone? Si vivo, adeo exornatum dabo,

Adeo depexum, ut dum vivat, meminerit semper mei;
Qui sibi me pro ridiculo ac delectamento putat.

Non (ita me Di ament) auferet hæc facere viduæ mulieri
Quæ in me fecit.

The objections to this passage are well known. Clitipho appears with Menedemus immediately after on the stage, perfectly informed of his father's anger against him, its cause, and threatened consequences. Now there is evidently no sufficient time allowed for this. Some suppose some lines missing—Madame Dacier sends Chremes walking about the stage—but there has been no very satisfactory solution. M. proposed that Menedemus should leave the stage after “*paret Se*,” or rather after “*paret*,” expunging “*Se*” with the best editions, and so putting the whole of the remainder into Chremes's mouth, thus:

CHREMES *solus*.

Hic ita ut liberoꝝ est æquum dictis confutabitur.

Sed Syrum—Quid eum? Egone —? Si vivo, adeo exornatum dabo,

Adeo depexum, ut dum vivat, &c. &c.

The second of these lines is impatient, as would be natural for a man in so great a passion. Menedemus has no business after he has obtained Chremes's consent for the union of their children; and what remains is more suitable for a soliloquy. Ample time is thus given for communicating the unpleasant intelligence to Clitipho.

The other passage is in Sc. 3. l. 15. Sostrata has been expressing her feelings on hearing her son declare his suspicions of being supposititious; Chremes asks angrily,

Quid? metuisne non cum velis convincas esse illum tuum?

Sos. *Quod filia est inventa?* CHR. Non, sed quod magi credendum siet,

Id quod est consimilis moribus,

Convincas facile ex te natum.

Sostrata's reply here is very hard to explain. M. proposed that it should be read *quod similis est in vultu*, remarking that the mistake might have been easily made in Mss., there being a great likeness between

QVODFILIAESTINVENTA, and

QVODSİLISESTINVULTV.

And the corrupt reading of either FILIA or VENTA would, in all probability, induce the corruption of both. He argued that Chremes's reply pointed to such a reading, “Do you think

that you cannot at any time prove him your own? SOS. Is it because *he is so like me in the face*? CHR. No—but by a stronger circumstance—*because he is so like you in his conduct.*"

So much was necessary to understand Dr. Parr's letters. We give the first as a curiosity, to show the amazing cacography of Parr, and his own consciousness of it. In his preface to his characters of C. J. Fox he laments over the vast list of errata which it had occasioned, and contrasts his own unlucky writing with the beautiful penmanship of Porson.

Letter of Dr. Parr to Dr. M.

June 28, 1821.

Reverend¹ and Learned Sir,

I was absent from Hatton when your interesting letter reached my parsonage, and after transacting some urgent and important business there I was compelled to go into Leicestershire.

Permit me to assure you that I was pleased with the sagacity and erudition of your remarks, and proposed conjectures on Terence, and I mean to send you fully and unreservedly what my own opinions are on the passages which you have pointed out to me in the *Self-Avenger*.

I am quite incapable of writing legibly; and therefore I must take the liberty of asking from you the same indulgence with which I am favored by other correspondents in England and on the Continent.

The very first time I can obtain the aid of an amanuensis, I will dictate an answer. In the mean time I beg leave to have the honor of subscribing myself with great respect,

Reverend Sir,

Your faithful and obedient humble Servant,

S. PARR.

Reverend and Learned Sir,

I shall unreservedly lay before you my opinion on the two passages of Terence which you proposed for my consideration; and though I may not entirely accede to the solution which you offer, yet I beg leave to assure you that your statement of difficulties, as well as your endeavors to remove them, impress me with a very favorable conviction of your discernment and your

¹ Dr. Parr's correspondent was not a clergyman, but he here mistakes him for one.

erudition. I agree with you not only upon the corrupt text, but the very perplexed arrangement of the Self-Avenger. If you look into Hare's Terence, Act iv. Sc. 1. you will find the critics have been much perplexed to settle where the fourth act ought to begin. I think with Hare, that Syrus remains upon the stage after Chremes and Sostrata are gone out, and for this supposition the fourth act could not have begun in the place now assigned to it. Reduced to a choice of difficulties, I should begin the fourth act where we now have scene the third.¹

Again, if you look into Bentley's Terence, at Act iv. Sc. 3. you will find the reason why he prefers "*suspiciatur*" for "*suspicietur*." How could Sostrata know, say the objectors, for it is in Sc. 5. 4. *Primum matri Clitipho suspicionem suam profert. True, says Bentley, primum quidem in scena, sed domi prius rem aperuerat. Clitipho, after saying Recte suades faciam, statim domi proficiscitur, foris intro scenam erat, et matri hoc narrat in Gynæceo, poste ædium agente, dum Syrus solus sex sequentes versus loquitur. There is no intimation of Clitipho's departure, but we collect it from circumstances. Now this is precisely the case with the first passage, about which you have written. Chremes had much to do with Syrus, and when he had mentioned him, as Menedemus would naturally say, Quid eum? I suppose that Menedemus would wait until after this line,*

Qui sibi me pro deridiculo ac delectamento putat.

for we are both agreed that Menedemus does not stay on the stage after the words, "*Quæ in me fecit.*" He goes out, I think, at putat. After he had gone out, Chremes speaks a line and a half,

*Non, ita me Di ament, auderet facere hæc viduæ mulieri
Quæ in me fecit.*

While these words are pronouncing on the stage, Menedemus had gone out, and told Clitipho that his father was angry, and then Clitipho, Menedemus, and Syrus come on the stage again. Here you see Menedemus leaves the stage, as you and I collect from circumstances, though the act of leaving it is not signified by any words in the text. To your opinion I have the following objections: It would make the breaks in the speech of

¹ With this proposed arrangement, and the reading of "*suspiciatur*" for "*suspicietur*," it is impossible not to agree.

Chremes too numerous. Again, if Chremes were alone, why should he say Ego? The word is very proper if addressed by him to Menedemus. Again, you read Egone;¹ but I hold with Bentley, that Egone cannot be so used. Egone, says Bentley, *semper respondit verbo secundæ personæ, ut paulo ante v. 72. Quamobrem id facias, nescio. Egone? Phorm. i. 2. 7. Sed quid tu es tristis? Egone? Huic igitur loco non convenit.* I therefore read with Bentley: and I lay more stress than you probably would on Bentley's metrical criticism. *Præterea illud non satis belle, quod Vivo in Thesi lateat quod alias in Si vivo semper in Ictu est.* Repone

Sed Syrum. MEN. Quid Eum. CHR. Ego si vivo adeo exornatum dabo.

Even Hare took alarm at Egone, and writes thus: *Faern. alique Egone? Manifesto, ut fallor, errore pro Ego ne ubi ne affirmat ut Andr. Prol. v. 17.*

Faciunt ne intelligendo ut nihil intelligant.

Hare, you see, gives to "ne" the affirmative power commonly expressed by "næ." I differ with him totally, but have no time to express my reasons. Let me just observe, in passing, that both Hare and Bentley, like yourself, read in line 75, "accersat." I may beg leave to state that here and elsewhere the proper word is "arcessat," and this point is now generally settled among critics.² Bruns, in the edition of Terence, published at Halle in 1811, gives "accersat;" but Perlet, who published Terence at Leipsic in 1821, has given the right reading, "arcessat," and you will also find the right reading in the text of Westerhövius. I am glad, Sir, to agree with you on your principle, that Menedemus goes out before the end of the scene, as it is commonly published.

¹ Egone, for the reasons here adduced, cannot be correct. M. merely copied the Dauphin edition, making no alteration in the text, except that concerning his own proposed adaptation of the parts. All Parr's objections—of the number of breaks—the impropriety of Ego in soliloquy—and the grammatical and metrical want of correctness of Egone—could be obviated by reading

Sed Syrum quid? Eum, Ego si vivo adeo exornatum dabo, &c.

Ego would here be emphatical. Hare, as Dr. P. remarks, is quite ridiculous.

² Arcessat is of course correct. It was copied accersat by M. from the common editions.

The difference between us is, whether he goes out at l. 75. or l. 79. I have given you my reasons against l. 75. and for l. 79.¹

I now go to the other passage, and here too we agree in thinking it is very obscure. So far as the ductus literarum is concerned, your proposed readings of *Quod similis est in vultu*, for *Quod filia est inventa*, are not improbable. I am sorry that it is not in my power to adopt the conjecture. We are so far agreed that likeness is a circumstance on which great stress is laid in ascertaining the parent. But here lies the difference between us. I say the male parent, not the female; and I shall proceed to support my position at length: your candor will induce you to pardon me for differing with you. Now follow my reasons:

You will permit me then again to observe, that the principle of likeness in the offspring is employed by the writers of antiquity to prove who was the father; and I must confess, that no passage occurs to my mind in which the similitude of offspring to a mother proves the genuineness of that offspring. But if I mistake not, you seem to think, by your proposed conjecture, that Sostrata meant to prove from likeness to herself that Clitipho was the son of Chremes.² Your words are, "Can I (Sostrata) prove him to be my son from the great likeness he bears me in the face?" "No," says Chremes, "but from a more credible circumstance, from the great likeness he bears you in his manners." Now, Sir, in point of fact, likeness in the countenance would have been a proof that Clitipho was the son of Sostrata; but I contend, that to this kind of likeness the ancient writers seldom or never appeal. It is to the likeness to the father that they make their appeal; and their purpose in making it is to prove the conjugal fidelity of the mother. I must establish my position by a series of quotations.

¹ The objection to l. 79. is however almost the same as to leaving the passage as it is; for the intelligence to be communicated by Menedemus could not be done in a line and a half. Menedemus's business is done when he is told to go for his son, which is at l. 75.

² This, as appears by the following extract, is not M.'s idea. Sostrata does *not* want to prove that Chremes is the father—she wishes not to deny *her own* child. Chremes says that she will easily prove him to be her's [*tuum*, not *meum*]. The learning which Dr. P. employs proves nothing. Likeness to fathers was insisted on to prove the chastity of wives. Of that there is no question here; and Sostrata would naturally be led to think that the plainest proof of Clitipho's being *her* son would be likeness to *herself*.

Mos et lex maculosum edomuit nefas;
Laudantur simili prole puerperæ.

Hor. Od. v. lib. 4.

——— Si quis mihi parvulus aula
Luderet Æneas qui te tantum ore referret,

are the words of Dido to Æneas.

In the poem of Catullus to Manlius Torquatus :

Qui facile insciis
Noscitur ab omnibus
Et pudicitiam suæ
Matris indicit ore.

I shall add Martial's words :

Et tibi quæ patrii signatur imagine vultus
Testis maternæ nata pudicitiae.

Let us turn to the Greek writers.

οὐ γὰρ τίττει παῖδας ὁμοίους μοιχικὰ λίκτρα.

Phocylides.

τίττουςιν δὲ γυναῖκες εἰκότα τέκνα γονεῦσι.

Hesiod. Opera et Dies.

Aristotle, in the second book of the Republic, chapter 3. states this general proposition about likeness of offspring in the male parent, not only in men, but in other animals. It is a curious passage : κατὰ γὰρ τὰς ὁμοιότητας αἱ γίνονται τοῖς τέκνοις πρὸς τοὺς γεννησάντας ἀναγκαῖον λαμβάνειν περὶ ἀλλήλων τὰς πίστεις. ὅπερ φασὶ καὶ συμβαίνειν τίνες τῶν τὰς τῆς γῆς περιόδους πραγματευομένων, εἶναι γὰρ τίσι τῶν ἄνω λιβύων κοινὰς τὰς γυναῖκας, τὰ μὲντοι γενόμενα τέκνα διαιρεῖσθαι κατὰ τὰς ὁμοιότητας. εἰσὶ δὲ τίνες καὶ γυναῖκες καὶ τῶν ἄλλων ζώων, οἷον ἵπποι, καὶ βόες, αἱ σφοδρὰ πεφύκασιν ὅμοια ἀποδιδόναι τὰ τέκνα τοῖς γονεῦσιν, ὥσπερ ἡ ἐν Φαρσάλῃ κληθεῖσα Δικαία ἵππος. Aristot.

In none of the foregoing passages do we find any mention of likeness to the mother. The passage in Terence is, I confess, obscure. Some interpret it thus : An inde facile convincam, ex me natum esse, quasi filia mœsta documento sit non fuisse me sterilem ? We know that the barrenness was considered disgraceful, and the interpretation just now given implies that Sostrata means, that as she was not barren, because she had discovered her daughter, she therefore might have a son. But

I must observe, that the circumstance of having borne a daughter, did not prove *Clitipho to be that son*. I therefore prefer the interpretation proposed by Westerhovius. *Ideone credis me facile convictum Clitiphonem, esse nos ei parentes, quod satis argumentorum habuerim; quibus publice constare queam puellam modo inventam esse filiam nostram?* Westerhovius adds that certe suus matri partus est notissimus. The reasoning is this: Do you think that I can prove Clitipho to be my son when I please, because I have discovered Antiphila to be my real daughter by such proofs as will enable a mother to say who is her son and who is her daughter? It is put merely as a question to Chremes, and perhaps is rather a silly question for a silly woman, such as Sostrata was. Chremes peevishly rejects the reasoning of Sostrata, and affords her proof that Clitipho was her son from the resemblance of the mores of the son to the mores of the mother. The meaning, no doubt, is obscure. I find that Eugraphius is nearly of the same opinion as myself. *Exinde putas posse inveniri hunc esse filium meum, quod et inventa est filia? Hoc est eodem pacto ut et hic noster, quem admodum et illa inventa est, inveniri possit.* If there had been in the text even an indistinct and imperfect mention of resemblance to the person and countenance of the father, I should most gladly adopt your ingenious conjecture. In point of fact, Sostrata had proofs of the daughter different from what she had of the son; and therefore Chremes was right in resisting her reasoning. But as a mother she might have other proofs for ascertaining her offspring in Clitipho. The recent discovery of her [daughter], and the joy she felt from it, might have carried on her mind to her son. She was interrupted, and we are left to conjecture for what was passing in the mind of this foolish woman. But we see her eagerness to fasten on *any* circumstance which might facilitate the proof that Clitipho was her son.

I fear that your patience will be exhausted by the *minute* distinctions I have been compelled to make. But I wished to convince you of my readiness to afford you the fullest satisfaction; and I have the honor to subscribe myself,

Sir,

With great respect,

Your very faithful and obedient humble servant,

SAMUEL PARR.

Hatton, July 6, 1821.

[The above letter is in a different hand, except the concluding paragraph, "I fear, &c." which is Dr. Parr's own writing.]

It is impossible not to admire the politeness and urbanity of Dr. Parr in these two letters, and the trouble he gave himself to satisfy a distant and obscure correspondent. That correspondent, however, as usual, remained unconvinced. He makes no alteration in his proposed conjecture of "Quod similis est in vultu," for "Quod filia est inventa." The former passage he has altered thus to meet Dr. Parr's ideas :

MEN. Itane vis? CHR. Ita. MEN. Fiat. CHR. Age jam uxorem ut arcessat, paret. [Exit MEN.]

CHREMES.

Hic ita ut liberos est æquum dictis confutabitur.
Sed Syrum quid—Eum, ego, si vivo, adeo exornatum dabo,
Adeo depexum, ut dum vivat, meminerit mei;
Qui sibi me pro deridiculo ac delectamento putat,
Non, ita me Di ament, auderet hæc facere viduæ mulieri
Quæ in me fecit.

W. M.

NOTICE OF

*FASTI HELLENICI. The Civil and Literary
CHRONOLOGY OF GREECE, from the LVth
to the CXXIVth Olympiad, by HENRY FYNES CLIN-
TON, Esq. M. A. late Student of Christ Church.
Oxford. 1824. 4to.*

CHRONOLOGY has justly been called *the handmaid* of History. Without the aid of the one, the other, however luminously arranged, beautifully written, and accurately remembered, cannot be compared in its different parts at any particular period of time. Like all servants too it becomes highly necessary that Chronology should be *accurate*: else it loses its importance, and ceases to deserve its name. Now those who have turned their attention to the History of Greece, are well aware that the greatest discrepancy and confusion prevails in fixing the proper dates to events not only of early but of later times also. We might naturally expect that such errors would occur, where cir-

cumstances were transmitted orally, and by tradition to posterity ; but when facts were intrusted to the less perishable record of writing, these difficulties should have been obviated. This however is not the case : the student in Grecian history finds obstacles at every step as he proceeds—he consults a variety of professedly chronological writers, and he finds *almost* as great a variety of dates to any specific fact, with perhaps a few exceptions : he will therefore turn with pleasure to the work before us, to which we regret that the pressure of other matter prevented us from calling his attention in an earlier number of our Journal. He will here meet with a guide, clear and satisfactory—with a reasoner, brief and yet convincing—with a chronologist, patient in investigation, and cautious in inference. We may be compelled to make some slight objections to the work, yet we have no hesitation in recommending the *FASTI HELLENICI* as a valuable acquisition to the scholar's library, and the academic student's table.

Besides the appendix and indices, the chronological tables are arranged in five columns. The 1st contains the years before Christ—the 2nd, the corresponding Olympiads and Archons at Athens, together with the authorities from which the dates are derived :—in the 3rd column are inserted the principal events, which are recorded in Greek writers as having taken place during those years, with short disquisitions, where they were necessary, to confirm the author's opinion and decision—the 4th column contains particulars of the philosophers, historians, and orators, and their works ; and the 5th is dedicated to the poets, their works, and to the Grecian drama : and we conceive that in these two latter departments, most important service is rendered to the admirer of Grecian compositions. "The remains of the orators and of the comic poet," as Mr. Clinton very justly observes, "to be rightly understood, must be read in the order in which they were composed or exhibited, and with a reference to the transactions with which they were connected." p. iii.

The appendix is engaged in the discussion of a great variety of subjects, which could not conveniently be inserted in the body of the work ; many of them valuable, and all interesting. In the former class may be placed the essays on the Pythian Games, Kings of Sparta, Kings of Persia, Attic months, Demosthenes, and the Summary of Thucydides.

Mr. Clinton would divide Grecian Chronology into three periods—"The times which precede the age of Pisistratus compose the *first* portion : the period from Pisistratus to Ptolemy Philadelphus is the *second* ;" and the space of time from Phila-

delphus to the Christian era is the *third*." Introd. p. i. The work before us comprises the second of these portions, and we are led by the author to expect that he will turn his attention to the times before Pisistratus. But we cannot approve of his division, and regret that he did not bring down his Chronological Tables to the entire subjugation of Greece by the Romans. There was no marked alteration in the affairs of Greece, at any one period in the reign of Ptolemy Philadelphus, which could serve for a chronological epoch, "though the first successors of Alexander were all withdrawn from the scene at that time." The spirit of patriotism and liberty had sunk long before : the flame was resuscitated, and flashed forth in the Achæan league ; but it gleamed only before it finally expired. The death-blow to Grecian freedom was given by Philip at the battle of Chæronea. The subsequent parts of Grecian history, therefore, detail only the gradual decay of a people long distinguished for arts and arms, and for many a successful struggle in the cause of independence and the extension of their power, but after the battle with Philip distinguished no more. This then would be a proper commencement of the 3rd period : and we sincerely hope that Mr. Clinton, in executing the design to which we have alluded above, will give the world a complete Grecian Chronology, from the earliest times to the establishment of the Roman power in Greece.

It would lead us too far to enter minutely into an examination of this work, nor is it necessary ; but we were much struck with a species of tautology, which could have no other use than to fill the columns, and with the mention of particular persons as *flourishing* in many different years.

Thus the year 513, we find, is "the 1st year of Hippias, completed in Hecatombæon, or July ;" and the year 511, we find, is "the 3rd year of Hippias, completed in Hecatombæon, or July."

If B. C. 513, was the 1st year of Hippias, it required no great powers of calculation to infer that B. C. 511. was the 3rd. The same remarks will apply, *mutatis mutandis*, to the years 498, 496, 495, 462, 340, and to many others.

At the year 539, there are some excellent remarks concerning the age of Pythagoras ; and 472 is fixed as the year in which he died. If then he *flourished* in 539, and died in 472, he must have flourished during the whole of the intermediate time, and it was unnecessary to mention this. But in the years 533, 531, 525, 520, 510, Pythagoras is stated to have flourished. So in the case of Hipponax, who flourished 546, 539 ; of Ibycus, who

florished 560, 539; of Panyasis, 489, 467; and of many others, there is the same fault of redundancy.

At the year 317, a passage is given from Athenæus, which describes the population of Attica, at the census made by Demetrius Phalereus: the words are: *εὐρεθῆναι Ἀθηναίους μὲν δις-μυρίους πρὸς τοῖς χιλίοις μετοίκους δὲ μυρίους οἰκετῶν δὲ μυριάδας τεσσαράκοντα*. These numbers would give about 589,500 souls for the population of Attica. We cannot comprehend this arithmetic—21,000 Athenian citizens, 10,000 metiques, and 400,000 slaves, it appears to us, would give a population of 431,000.

These are slight matters; but Porson's remark concerning criticism, will apply at least as well to Chronology;—*nihil contemnendum est, neque in bello neque in re chronologica*.

We subjoin an epitome of the work, omitting the names of the archons, and the arguments by which the several dates are established. Such an abridgment will be useful to the student in Grecian history; but at the same time he will find it his interest frequently to refer to the *Fasti Hellenici* itself.

***FASTI HELLENICI*, by HENRY FYNES CLINTON,
containing the Chronology of the Greeks, from A. C.
560 to 278.**

B. C.	Events.	Philosophers, &c.	Poets.
560.	Pisistratus's usurpation.	Thales nearly 80 years old.	Ibycus fl.
559.	Cyrus begins to reign in Persia.		Anacreon; he was later than Sappho; 30 years after this he was at the court of Polycrates of Samos.
558.			
557.			
556.		Chilon, 1 of the 7 wise men. Ephor at Lacedæmon.	Simonides born; he died in his 90th year.
555.			
554.			
553.			Death of Stesichorus the Himæran, at the age of 85; he was contemporary with Phalaris, Sappho, Alcæus, and Pittacus.
552.			
551.			
550.			

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|--|--|---|
| 549. | Death of Phalaris of Agrigentum, after a reign of 16 years. See Bentley. | | |
| 548. | The Temple at Delphi burnt. The Pisistratidæ accused of burning it—rebuilt by the Alcmaeonidæ. | Anaximenes fl.; he was taught by Anaximander, and himself taught Anaxagoras the tutor of Euripides. Anaximander died, æt. 64, and one year before his instructor Thales. | |
| 547. | | | |
| 546. | Sardis taken by Cyrus. | | Hipponax, the Ephesian <i>ἱππώναξ</i> . |
| 545. | | | |
| 544. | | Pherecydes of Syros fl.; contemp. with Servius Tullius. Bias of Priene still living. | Theognis of Megara. |
| 543. | | | |
| 542. | | | |
| 541. | | | |
| 540. | | | |
| 539. | | Pythagoras fl.: two accounts of Pythagoras's age; according to one, he was 31, according to the other, he was near 70, in B. C. 539. | |
| 538. | Babylon taken by Cyrus. | Xenophanes of Colophon, the founder of the Eleatic school, fl.; the teacher of Parmenides. | |
| 537. | | | |
| 536. | | | |
| 535. | | | Thespis first exhibited tragedy. |
| 534. | | | |
| 533. | | Pythagoras, the Samian, fl. Diod. Fr. ix. t. 4. p. 41. | |
| 532. | The tyranny of Polycrates, Syllus, and Pantagnotus at Samos. | | |
| 531. | | | Anacreon fl. |
| 530. | | | |

B. C.	Events.	Philosophers, &c.	Poets.
529.	The death of Cyrus, who was succeeded by Cambyses his son.		
528.		Xenophanes alive at this time.	
527.	Death of Pisistratus.		
526.			Birth of Æschylus.
525.	Cambyses conquers Egypt in the 5th year of his reign. The Lacedæmonians make war against Polycrates of Samos. Vid. Thuc. i. 13.		Anacreon and Simonides come to Athens in the reign of Hipparchus.
524.			Choerilus exhibited tragedy; he wrote 150, and gained the prize 13 times. Suid. <i>Χοιρίλος</i> .
523.			
522.	Polycrates of Samos put to death.		
521.	Death of Cambyses.	Hecataeus and Dionysius Milesius, the historians, fl.	Melanippides the Melian, a writer of dithyrambs, fl.
520.			
		Pythagoras settled in Italy, during the reign of Tarquinius Superbus.	
519.	Plataea puts itself under the protection of Athens.		Birth of Cratinus, the comic poet. Pindar born.
518.			
517.			
516.			
515.	Miltiades, son of Cimon, succeeds his brother Stesagoras in the government of the Chersonese.		
514.	Death of Hipparchus, by Harmodius and Aristogiton, at the Panathenæa Magna.		
513.	First year of Hippias's reign.		
512.			Phrynicus, the tragic poet, fl.
511.			Telesilla of Argos, the poetess, fl. in the time of Cleomenes and Demaratus, kings of Sparta.
510.	The Pisistratidæ expelled from Athens, a year before the expulsion of the Tarquins from Rome. Amyntas now king of Macedon.		

B. C.	Events.	Philosophers, &c.	Poets.
509. 508.			Institution of the χίρος ἀγών.
507. 506. 505. 504.		Charon of Lamp- sacus fl.	
503.		Heraclitus fl.; he was later than Py- thagoras, Xeno- phanes, and Heca- tæus, whom he mentioned. Par- menides, the mas- ter of Xenophanes, fl.	Iasus of Hermione, contemporary with Simonides; he was the instructor of Pindar.
502.			
501.	The Naxian war, and at- tacks of the Persians upon the Ionians. Herod. v. 34.	Hecatzæus, the his- torian.	
500.	Aristagoras solicits aid from Sparta and Athens.	Birth of Anaxago- ras.	Epicharmus per- fected comedy in Sicily, long before Chionides exhibit- ed at Athens. Æschylus first en- gages in the tragic contests.
499.	Sardis burnt by the Ionians. First year of the Ionian war. The Ionians defeated near Ephesus. The Athenians afterwards withdraw from the confederacy.		
498.			Pindar Pyth. x. Ἰσμελὶς Θεσσαλῶν.
497.	Aristagoras slain in Thrace.	Pythagoras dies: by one computa- tion he would be 73, and by the other 108 years old. Hellanicus, the his- torian, born.	
496.	Histiæus comes down to the coast.		Sophocles born.
495.	The Ionian war still conti- nues. Preparations for at- tacking Miletus.		
494.	The Ionian war terminated by the capture of Miletus. Cæces, the son of Syloson and nephew of Polycrates, restored by the Persians to the tyranny of Samos.		
493.	The Persians take several of the islands in the Ionian sea. Miltiades, while the		

B. C.	Events.	Philosophers, &c.	Poets.
	Persian fleet lay before Tenedos, retires from the Chersonese to Athens.		
492.	First Persian armament, under Mardonius: it proceeded as far as Macedonia, and then being defeated by the Thracians, the army retired home.		
491.	Darius sends to demand earth and water of the Greeks. War of Athens and Ægina. Gelon becomes master of Gela.		
490.	Second Persian armament, under Datis and Artaphernes. Battle of Marathon, fought on the 6th of Boedromion.		Æschylus at the battle of Marathon. Pindar Pyth. vi. <i>Ἐποικράτης Ἀρπαγάρτιον</i> . Xenocrates was the brother of Theron.
489.			Panyasis, the poet, the uncle of Herodotus, fl.
488.			Pindar Olymp. ix. <i>Ἐπαμύστου Ὀνυσιίου</i> .
487.	Three years of preparation after the battle of Marathon.		Chionides, the Athenian, first exhibits the ancient comedy. Dinselchus of Syracuse or Agrigentum, the son, or according to others the pupil, of Epicharmus, composed 14 comedies in the Doric dialect.
486.	Egypt revolts from the Persians.		
485.	Death of Darius, and accession of Xerxes. Gelon becomes master of Syracuse.		Epicharmus continues to write comedy.
484.	Xerxes recovers Egypt.	Birth of Herodotus of Halicarnassus.	Æschylus gains the prize in tragedy. Birth of Achæus, the Eretrian, a tragic poet. Pindar Olymp. x. xi. <i>Ἀγασιδάμω Ἀσκήϊω Ἐκίζουρίω</i> .
483.	Ostracism of Aristides.		Phrynichus and Choerilus fl.; the

B. C.	Events.	Philosophers, &c.	Poets.
			former had now exhibited tragedy 40 years, the latter near 80.
482.			
481.	Themistocles was archon at Athens. Xerxes arrived at Sardis in the autumn.		
480.	The actions at Thermopylæ and Artemisium at the time of the Olympic games. Battle of Salamis at the time of the mysteries. The victory of Gelon at Himera over the Carthaginians commanded by Hamilcar.	Pherecydes of Athens, the historian, fl.	Birth of Euripides. At this time Pindar was 38 years old.
479.	Mardonius occupies Athens 10 months after its occupation by Xerxes the preceding year. The battles of Plataea and Mycale, in September, on the same day.	Antipho, the Rhamnusian, ἡγεῖ τοῦ δικοῦ χαράκ- τῆρος μετὰ Γεργίου. Suid.	Choerilus of Samos born about this time.
478.	Hiero succeeds Gelon. Sestos taken by the Grecian confederacy.	The history of Herodotus terminates at the siege of Sestos.	Pindar Pyth. iii. ἵπποι νικῶσιν· κίλ- τι.
477.	Commencement of the Athenian ascendancy over Greece.		The ἡῶα of Epicharmus represented this year. Phryntichus victor in tragedy. Simonides, æt. 80, gains the prize ἀνδρῶν χάριν.
476.	Death of Anaxilaus, tyrant of Rhegium. Scyros taken by Cimon.		Pindar Olymp. xiv. Ἀστυνίου Ὀρχομενίου παῖδι.
475.			
474.	Naval victory of Hiero over the Tuscans. Pind. Pyth. i. 140, alludes to this victory.		Pindar Pyth. vii. Μυακλαῖ Ἀθηναίων. Pindar Pyth. ix. Τίλεισι κρέται Κυρηναίων.
473.			
472.	Death of Theron of Agrigentum.		The Persæ of Æschylus; along with it were acted his Phineus, Glaucus, Potnieus, and Prometheus Πυρκαῖδς, a satyric drama.

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|--|--|--|
| 471. | Themistocles banished by ostracism, 5 years before his flight to Persia: he withdrew to Argos, and resided there when the treason of Pausanias was discovered. | Birth of Thucydides. | Timocreon of Rhodes, the lyric poet, fl. |
| 470. | | | Pindar Pyth. i. <i>ἵππων.</i> |
| 469. | Pericles begins to have a share in public affairs. | | |
| 468. | Mycenæ destroyed by the Argives. | Birth of Socrates. | First tragic victory of Sophocles, at which Æschylus being indignant quitted Athens. |
| 467. | The sons of Anaxilaus of Rhegium receive possession of their inheritance. Death of Hiero. | Birth of Andocides the orator: his great-grandfather, Leogoras, assisted in the expulsion of the tyrants, B. C. 510. | Death of Simonides, æt. 90. |
| 466. | Thrasybulus, after governing Syracuse for a year, deposed. Naxos besieged: during the siege, Themistocles passed through the Athenian fleet. The 2 battles at the Eurymedon. | Diagoras, the Me-
lian, fl.; he was
a philosopher and
composer of songs,
and reputed to
have been an a-
theist. | |
| 465. | Revolt of Thasos, at the time of an expedition to Amphipolis. Xerxes assassinated by Artabanus. | | |
| 464. | Revolt of the Helots, and commencement of the third Messenian war. Cimon marches to the assistance of the Lacedæmonians with 4000 men. | Charon of Lamp-
sacus still wrote
history after the
death of Xerxes.
Zeno of Elea fl.;
he was a disciple
of Xenophanes or
Parmenides. | Pindar Olymp. xiii.
<i>ἡγοφῶντι Κορινθίῳ.</i> |
| 463. | The Thasians reduced by the Athenians. | Xanthus of Lydia continued to write history. Herodotus much indebted to him. | |
| 462. | | | |
| 461. | Cimon marches a second time to the assistance of the Lacedæmonians; but being shortly after sent back with his army, he was banished, by | | |

B. C.	Events.	Philosophers, &c.	Poets.
	ostracism, for 10 years.		
460.	Revolt of Inarus, and 1st year of the war in Egypt—for it lasted six years.	Birth of Democritus and of Hippocrates.	Pindar Olymp. viii. <i>Ἀλαμίδου παῖδι Παισίου.</i>
459.		Gorgias, the Leontine, fl.; he taught Polus of Agrigentum, Pericles, Isocrates, and Alcidas.	
458.		Birth of Lysias.	The Orestia of Æschylus acted; consisting of the Agamemnon, Choephore, Eumenides, and the Prometheus, a satyric drama.
457.	Battles in the Megarid between the Athenians and Corinthians, and campaign of the Lacedæmonians in Doris. The Lacedæmonians in their return intercepted by the Athenians: then followed the battle of Tanagra.		Panyasis, the uncle of Herodotus, put to death by Lygdamis, the tyrant of Halicarnassus.
456.	The battle of Ctenophytæ, 62 days after the battle of Tanagra. Recall of Cimon from exile. The Athenians complete their long walls.	Herodotus recites his history at the Olympic games.	Death of Æschylus, æt. 69.
455.	All Egypt reduced by the Persians, except the marshes under Amyrtæus.		Euripides brought forward his first play, the <i>Peliades</i> .
454.	Campaign of Pericles at Sicyon and in Acarnania.		Aristarchus, the tragic writer, fl.; as also Cratinus, the comic writer.
453.			
452.			Pindar Olymp. iv. <i>ν. Ψαύμιδι Καμαρινοῖσι νικῶσιν τερήπικρον.</i>
451.			Ien of Chios began to exhibit; τραγικός καὶ λυρικός καὶ φιλόσοφος.
450.	A five years' truce made between the Athenians and Lacedæmonians.	Anaxagoras, æt. 50, withdrew from Athens. Archelaus, the first Athenian who taught philosophy at Athens.	Crates, the comic poet, and Bacchylides, fl.; the latter was the nephew of Simonides.

Literary Chronology of Greece. 367

B. C.	Events.	Philosophers, &c.	Poets.
449.	Death of Cimon, and victory of the Athenians at Salamis in Cyprus.		
448.			Cratini Ἀρχιλοχοί.
447.	Battle of Coronæa, between the Athenians and Thebans, where Tolmides commanded, and fell. Clinias also, the father of Alcibiades, fell there.		Archæus and Sophocles exhibit tragedy: Achæus was about 36 years of age.
444.			Pindar Pyth. viii. Ἀριστομένης Αἰγινήτης παλαιστής.
445.	Revolt of Eubœa and Megara from the Athenians. Pericles afterwards recovers the island of Eubœa.		
444.	Pericles begins to have the sole direction of affairs at Athens.	Melissus the disciple of Parmenides and Heraclitus, fl. Empedocles fl.	
443.	The Athenians send a colony to Thurium in Italy.	Herodotus, æt. 41, went to Thurium; as also Lysias, the orator.	
442.			
441.			Euripides gains the 1st prize in tragedy.
440.	The Samian war.	Melissus, the philosopher, defends Samos against Pericles.	A decree passed to prohibit comedy. Sophocles employed in the Samian war.
439.			Pindar, according to some, completes his 80th year.
438.			
437.	Agnon conducts a colony from Athens to Amphipolis.		The prohibition of comedy is repealed in the archonship of Euthymenes.
436.		Birth of Isocrates.	Cratinus, the comic poet, gains the prize.
435.	Sea-fight between the Corinthians and Corcyræans. Thucyd. i. 29.		Phrynichus, the comic poet, first exhibited.
434.	Preparations of the Corinthians after the sea-fight.		Lysippus, the comic poet, gained the prize at the Dionysia.

B. C. Events.

Philosophers, &c.

Poets.

433. The embassy of the Corinthians to Athens, to implore their assistance against the Corinthians.

432. Sea-fights off Corcyra in the spring, and congress of the allies at Lacedæmon in the autumn.

Andocides, the orator, fl. Anaxagoras, after his second visit to Athens, is prosecuted for impiety, at the time of the prosecution of Aspasia and Phidias: he withdrew to Lampascus, where he died, about 4 years afterwards. Meton invented the cycle of the moon, which goes by his name.

Hermippus, the comic writer, prosecuted Aspasia for impiety.

Callias *Γραμματικὴ Τραγῳδία*: this was a comic piece.

431. The Thebans make an attempt upon Platæa. Invasion of Attica by the Lacedæmonians and their allies. Alliance between the Athenians and Sitalces king of Thrace.

Hippocrates fl.; at the beginning of the war he was about 28 years old.

The Medea of Euripides acted. Aristomenes began to exhibit comedy.

430. Second invasion of Attica by the Peloponnesians, who only remained 40 days, and then retired. The plague at Athens.

Hermippus ridiculed Pericles after the 1st invasion of Attica.

429. Siege of Platæa. Naval actions in the Corinthian gulf. Death of Pericles. March of Sitalces against Perdiccas.

Birth of Plato.

Eupolis and Phrynichus, the comic poets, exhibit.

428. Third invasion of Attica under the command of Archidamus. Revolt of all Lesbos, except Methymne, from the Athenians. Mitylene besieged towards the autumn.

Death of Anaxagoras, æt. 72.

The Hippolitus of Euripides acted. The 1st exhibitions of Plato, the comic poet.

427. Fourth invasion of Attica, under Cleomenes. Lesbos recovered by the Athenians. Surrender of Platæa. Sedition of Corcyra. The Athenians send assistance to the Leontines in Sicily.

Gorgias, the orator, ambassador from Leontium to Athens.

Aristophanis *Δαιτυρίης*.

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|--|---|--|
| 426. | The Peloponnesians advance as far as the isthmus under Agis, but retire in consequence of many earthquakes. An action at Tanagra in which the Athenians are victorious. Lustration of Delos. | | Aristophanis Βαβυλώνιοι.
Hermippi Φαρμάβοροι. |
| 425. | Eruption of Mount Etna. 5th invasion of Attica, under Agis. Pylos occupied by the Athenians; and Sphacteria, after an investment of 72 days, surrendered to Cleon. | | The Acharnians of Aristophanes acted. |
| 424. | Cythera occupied by the Athenians. March of Brasidas through Thessaly into Thrace; he arrives before Acanthus. Hermocrates, the Syracusan, distinguished in Sicilian affairs. Battle of Delium. Amphipolis taken by Brasidas from Thucydides. Death of Sitalces. | Xenophon present at the battle of Delium.
Thucydides at Amphipolis. | The Equites of Aristophanes acted. |
| 423. | A truce made for a year. Thespizæ destroyed by the Thebans. The temple of Juno at Argos burnt. | Thucydides banished after his unsuccessful command at Amphipolis; he remained in banishment 20 years, part of the time in Thrace, at Σαπτή Τλη. | Aristophanis αἱ πρῶται Νιφίλαι. |
| 422. | The truce ended, and hostilities renewed, till the Pythian Games. Cleon sailed to Thrace. Deaths of Cleon and Brasidas. | Protagoras, the Sophist, comes to Athens. | Aristophanis Σπῆρας.
Aristophanis αἱ δειόττειραι Νιφίλαι.
Death of Cratinus. |
| 421. | A truce for 50 years concluded between the Athenians and Peloponnesians: concluded in the winter. | | Eupolidis Μαριῆς.
Eupolidis Κόλακας. |
| 420. | Alcibiades effects a treaty between the Athenians and Argives. Athenian embassies were to be sent into Peloponnesus: Peloponnesian embassies to Athens. | | Pherecratis Ἀγριοί.
Eupolidis Ἀντόλυκος.
Eupolidis Ἀστράτιυτοι. |
| 419. | Alcibiades went as strategus into the Peloponnesus. | | Aristophanis Εἰρήνη. |
| 418. | The Lacedæmonians and their allies gain a victory at | | |

B. C.	Events.	Philosophers, &c.	Poets.
			Spring 408, cyclic chor. 300 dr.
			Spring 404, χῆρος παλῶν, 1500 dr.
			March 402, χῆρος κρημνῶν, 1600 dr.
			Spring 402, συρρημαται ἀγῖνας, 700 dr.
403.	Thrasybulus and his party expel the 30, and publish an amnesty. In this year, the archonship of Euclides, an alteration was made in the alphabet.	Thucydides returns from exile, of. v. 28. Andocides came to the city. Lysias returns to Athens. Lysias κατὰ Ἐπεροσθίου.	
402.		Andocides takes a share in public affairs. Archinus and Cephalus among the leading orators.	Cephisodorus gains the prize in comedy.
401.	The expedition of Cyrus the younger. 1st year of the war between Elis and Lacedæmon. Battle of Cunaxa.	Xenophon went on the expedition with Cyrus. Ctesias, the historian, taken prisoner by Artaxerxes, and employed as his physician. Andocides περὶ Μυστηρίων.	The Œdipus Coloneus acted under the superintendence of Sophocles, the grandson of Sophocles the poet. Telestes gains a dithyrambic prize.
400.	Return of the 10,000; they arrive at Cotyora, 8 months after the battle of Cunaxa, and enter the service of Seuthes.		
399.	Thimbron commands in Asia, and in the same year superseded by Dercyllidas.	Death of Socrates. Plato withdraws to Megara, to Euclides.	
398.	Dercyllidas, after wintering in Bithynia, comes to Lampsacus, where he is met by commissioners to prolong his command; he makes a truce with Pharnabazus, passes into Chersonese, and besieges Atarnæ.	Ctesias brought his Persian history down to this year, beginning from Ninus and Semiramis; his work was in 23 books; he also wrote Indica.	Astydamas, the tragic writer, first exhibited. Philoxenus, Timotheus, and Telestes, &c.
397.	Dercyllidas receives orders to invade Caria, meets Pharnabazus and Tissaphernes in the vale of	Birth of Xenocrates.	

B. C.	Events.	Philosophers, &c.	Poets.
	Mæander, and concludes an armistice with Tissaphernes.		
396.	Agésilas passes with an army from Aulis to Ephesus, and commences his 1st campaign in Asia.		Sophocles, the grandson of Sophocles. 1st exhibits tragedy composed by himself.
395.	Agésilas gains a victory over the Persians near Sardis. Tithraustes sent to supersede Tissaphernes. Mission of Timocrates into Greece. Agésilas penetrates into Phrygia and Paphlagonia. Lysander slain at Haliartus.	Plato returns to Athens. Aristoxenus says that he was at 3 battles, those of Tanagra, Corinth, and Delium—not the celebrated battles of Tanagra and Delium, but some other actions in the Corinthian or Theban war.	
394.	Agésilas withdraws from the satrapy of Pharnabazus, and returns home: he hears of the battle of Corinth at Amphipolis. The battles of Cnidus and Coronæa. Commencement of the Corinthian war.	Xenophon accompanies Agésilas from Asia, and is banished from Athens; he withdrew under Spartan protection to Scillus. Theopompus wrote the history of Greece in 12 books, from the sea-fight at Cynossema to that of Cnidus, a period of 17 years: beginning where Thucydides left off. Lysias <i>Ματιθίην δοκιμαζομένην ἀπολογία.</i>	Strattidis <i>Ποτάμωι.</i>
393.	Sedition at Corinth, and battle of Lechæum. Pharnabazus with Conon ravages the coast of Peloponnese. The long walls of Athens restored.		Xenarchus, the <i>μυμόγραφος</i> , son of Sophron, fl. at the court of Dionysius during the Rhesian war.
392.	The Lacedæmonians under Agésilas defeated by the Corinthians, and their allies under Iphicrates. Agésilas conducted the survivors home.		Aristophanis <i>Ἐκκλησιάζουσαι.</i>

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|---|--|-----------------------------------|
| 391. | Expedition of Agesilaus with the Achæans into Acarnania. | The oration <i>περὶ εὐρίπιδος</i> delivered by Andocides. | Plato, the comic poet, exhibited. |
| 390. | The Acarnanians submit to the Achæans. Expedition of Agesipolis into Argolis. 10 Athenian ships sent to Cyprus to assist Evagoras, and captured by Teleutias. Thrasylbulus sent out to oppose Teleutias, and slain at Aspendus. | | |
| 389. | Agirrhilus succeeds Thrasylbulus at Aspendus, and Iphicrates goes to the Hellespont. | Plato's first visit to Syracuse. Æschines born about this time. | |
| 388. | Hierax, the admiral of the Lacedæmonians; Antalcidas sends Nicoloclus to oppose him. Chabrias sails to Cyprus to assist Evagoras. Conon died of sickness at Cyprus. | Aristophanes put to death. Lysias Ὀλυμπιακός. Lysias ὑπὲρ τῶν Ἀριστοφάνους χρημάτων. | Aristophanes <i>Πλοῦτος β'.</i> |
| 387. | Peace of Antalcidas, from which Evagoras was excepted. | Callisthenes, the historian, commences his history of Greece in 10 books, from this year, and carries it down 30 years, to the taking of the temple at Delphi by Philomelus. | Antiphanes began to exhibit. |
| 386. | The Platæans restored to their country from Athens, in consequence of the measures of Agesilaus with the Thebans. | | |
| 385. | Siege of Mantinea by Agesipolis. In this war Pelopidas and Epaminondas were wounded, and rescued by Agesipolis. A great sea-fight between Evagoras and the Persians near Cyprus. | Androtion begins to engage in public affairs. | |
| 384. | | Birth of Aristotle. Ctesias remained till this time at the court of Persia. | |

Literary Chronology of Greece. 375

B. C.	Events.	Philosophers, &c. Lysias κατά Θισ- μύχτου.	Poets.
383.			
382.	1st campaign of the Olynthian war. Phœbidas seizes the Cadmea. Amyntas at this time king of Macedon.	Birth of Demosthenes.	
381.	Siege of Phlius by Agesilaus.	Democritus continues his travels till his 80th year.	
380.	Death of Agesipolis. Evagoras in Cyprus defeated in a sea-fight by the Persians.	Isocratis Περικυρίδης.	Death of Philoxenus.
379.	Polybiades finishes the Olynthian war. Surrender of Phlius after a siege of 20 months. The Cadmea recovered by the Theban exiles.		
378.	Cleombrotus marches into Boeotia in the middle of winter. Attempt of Sphodrias on the Piræus. Expedition of Agesilaus into Boeotia.	Death of Lysias.	
377.	2d expedition of Agesilaus into Boeotia.		
376.	Chabrias wins a naval engagement at Naxos, in which Phocion distinguishes himself. 10th and last year of the war between Evagoras and Artaxerxes.	Demosthenes left an orphan in his 7th year.	Anaxandrides, the comic poet, fl.
375.	Cleombrotus opposes the Thebans in Phocis. Polydamas of Thessaly comes to Sparta.		The exhibitions of Eubulus, Araros and Anaxandrides', poets of the middle comedy.
374.	Death of Evagoras.	Isocratis Περικυρίδης.	
373.	Timotheus appointed to oppose Mnasippus at Corcyra; but superseded by Iphicrates before he sailed, and put to death.	Callistratus, the orator, and Iphicrates prosecute Timotheus, who is acquitted, by the influence of Pheræ and Alcetas.	
372.	Timotheus goes to Asia. Iphicrates still continued in the command of the fleet.	Among the most eminent orators of this period were, Leodamas, Callistratus, Aristophon the Azenian, Ce-	Astydamas gains the prize in tragedy.

B. C.	Events.	Philosophers, &c.	Poets.
		phalus and Thra-sybulus Colyt-tians, and Dio-phantus.	
371.	Congress at Sparta. Thebes excluded from the treaty. The battle of Leuctra. Megalopolis founded.	Callistratus and Melanopus present at the congress at Sparta. <i>Ὁ περὶ τῆς ἱερικράτους εὐκτατος λόγος πρὸς Ἀγ-μάδιον</i> falsely ascribed to Lysias, who died 7 years before.	
370.	Agesilaus is sent into Arcadia. Jason of Pheræ slain.	Democritus now at the age of 90.	
369.	1st invasion of Laconia. The Thebans arrive at Mantinea.		
	Polyphron of Pheræ slain; succeeded by Alexander.		
368.	The Thebans enter Peloponnese.	Eudoxus of Cnidus fl.	Aphareus exhibits tragedy.
367.	Archidamus gains the tearless victory. Embassy of Pelopidas to Persia. Death of the elder Dionysius, after a reign of 38 years.	Aristotle, in his 18th year, comes to Athens, and lives near Plato.	Dionysius gains the tragic prize, with the <i>Δούρα</i> "Ex-torres."
366.	Expedition of Epaminondas into Achaia. A defensive alliance concluded between Athens and Arcadia. Corinth and Phlius make a separate peace with Thebes.	Isocratis' <i>Ἀρχίδαμος</i> .	
365.	War of Arcadia and Elis.	Demosthenes <i>ἰδοκμάσθη</i> , after having completed his 17th year.	
364.	Archidamus invades Arcadia. The Arcadians and Pisatans celebrate the Olympic games. This Olympiad therefore not counted by the Eleans, because they did not participate in the celebration.	Demosthenes brings his guardians to trial. <i>Ἰσῆι περὶ τοῦ Φιλοκλήματος κλήρου</i> .	
363.		Philistus wrote 5 years of the history of Dionysius the younger, in 2 books, ending at this year.	
362.	4th expedition of Epami-	Xenophon con-	

B. C.	Events.	Philosophers, &c.	Poets.
	nondas into Peloponnese. Sparta assaulted. Battle of Mantinea, in which Epaminondas fell.	cludes his Hellenics at the death of Epaminondas. Anaximenes also concludes his history in 12 books, at the same period, beginning from the Theogony. Æschines, the orator, present at Mantinea.	
361.	A general peace, in which the Messenians are included.	Birth of Dinarchus, the orator. Callistratus banished.	
360.	Timotheus repulsed at Amphipolis. Chabrias sent, and then 10 ambassadors, to arrange the affairs of Thrace.	Theopompus, the Chian, commenced his history of Philip from this year, in 58 books. Isæi περί τοῦ Ἀγίου κλήρου.	
359.	Accession of Philip: he defeats Argæus at Methone; declares Amphipolis a free city, makes peace with the Athenians, attacks and defeats the Pæonians, and gains a great victory over the Illyrians.	The death of Xenophon was placed in this year by Stesicrides.	
	Alexander of Pheræ slain.		
358.	Amphipolis taken by Philip. An Athenian expedition into Eubœa.	Isæi δῆμις Ἐδμωδοῦς.	
357.	The Social war began. The Phocians under Philomelus seize Delphi. Chios besieged by Chares and Chabrias. Death of Chabrias. Dion sails from Zacynthus, and lands in Sicily.	Death of Democritus at the age of 104, and of Hippocrates. Demophilus, the son of Ephorus, continues the history of the Sacred war, begun by his father. Callisthenes wrote a history of Greece, and brought it down to the seizure of the temple at Delphi by Philomelus.	Death of Timotheus, the Milesian, who introduced a softer style into music.

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|--|---|--|
| | | Diyllus, the Athenian, began his history from the seizure of the temple, in 28 books. | |
| 356. | Birth of Alexander: the news reached Philip when he had taken Potidæa. The temple of Diana at Ephesus burnt. Dionysius expelled from Syracuse, after a reign of 12 years. | Philistus defeated and slain by the Syracusans.
Isocrates <i>περὶ Εἰρήνης</i> . | Alexis, the comic poet, fl. |
| 355. | 3d and last campaign of the Social war. Chares, Timotheus, and Iphicrates are sent with a fleet. Peace with the confederates; promoted by Eubulus, the orator. | Demosthenes began to make speeches on public affairs; and his first was that against Androtion.
Demosthenes <i>περὶ Λεπτίνης</i> .
Isocrates <i>vel</i>
Aphareus <i>περὶ ἀντιδόσεως πρὸς Μεγακλείδην</i> . | |
| 354. | Trial and condemnation of Timotheus for treason; he is fined 100 talents. | Demosthenes <i>περὶ τῶν συμμέλειων</i> . | |
| 353. | Death of Dion. Philip seizes on Pagasæ, and begins the siege of Methone, from which Demosthenes seems to date the hostile projects of Philip against Greece. | Isocrates <i>περὶ ἀντιδόσεως πρὸς Λυσίμαχον</i> .
Demosthenes <i>κατὰ Τιμοκράτους</i> — <i>ἐπὶ Μεγαλοπολιτῶν</i> . | Theodectes of Phaselis, the tragic poet and orator, contended with Isocrates of Apollonia, Theopompus, and Naucrates, for the prize of oratory given by Artemisia in honor of her husband. |
| 352. | Lycophron of Pheræ calls in Onomarchus, who is defeated and slain by Philip. Lycophron surrenders Pheræ, and joins Phailus. Philip attempts to pass the straits of Thermopylæ, but prevented by the Athenians. War of Lacedæmon and Megalopolis. | Demosthenes speaks his 1st Philippic. | |
| 351. | | Demosthenes <i>περὶ Ῥοδίων ἐλευθερίας</i> . | |
| 350. | Expedition of Phocion into | Demosthenes <i>πρὸς</i> | Demosthenes <i>χρη-</i> |

B. C.	Events.	Philosophers, &c.	Poets.
	Eubœa, and battle of Tamy-næ.	Βοιωτὸν περὶ τοῦ ὀνόματος.	γὰρ at the Dionysia, when the offence of Midias was committed.
349.	The Olynthian war. 3 embassies sent from Olynthus to Athens, and 3 expeditions sent from Athens to its assistance.	The Olynthiaca spoken; each oration followed by one of the 3 expeditions. Eubulus in opposition to Demosthenes.	Still 3 annual festivals in honor of Bacchus: 1. τὰ ἐν Πύρραι. 2. τὰ Ἀθήναις. 3. τὰ ἐν Ἀστυ.
348.	Philip conquers the Olynthians in 2 engagements, and shuts them up within their walls.	Demosthenes against Midias, 2 years after the προβολή. Eubulus assisted Midias, and possessed great influence.	Heraclides, the comic poet, fl.
347.	Olynthus taken by Philip. After the capture, Philip celebrates the Olympia at Dium.	Death of Plato on his birth-day, aged 82: after this event, Aristotle removes to Atarnæ. Demosthenes πρὸς Βοιωτὸν ὑπὲρ προικῆς.	Anaxandrides exhibits his comedies at the Olympia.
346.	1st embassy from Athens about the peace, which was made in the same year, between the Athenians and Philip.	Isocrates Φιλίππου. Demosthenes πρὸς Εὐβουλίδην ἑρσις. Demosthenes περὶ εἰρήνης.	
	The Phocian war ended.	Æschines κατὰ Τιμάρχου.	
345.			
344.	Timoleon sails from Corinth, and gains Syracuse.	Aristotle, after 3 years' stay at Atarnæ, goes to Mitylene. Demosthenes κατὰ Φιλίππου δεύτερος.	
343.	Timoleon completes the conquest of Syracuse, and sends Dionysius to Corinth. An Athenian expedition sent into Acarnania to counteract Philip, who was there before his Scythian expedition.	Demosthenes περὶ Ἀλονήσου. Demosthenes and Æschines περὶ παραστραβίας. Theopompus, the Chian, in his history of Philip, wrote 3 books, containing the transactions in Sicily, from the reign of Dionysius the elder to the expul-	Antiphanes being now about 64 years old, still exhibits comedy.

B. C.	Events.	Philosophers, &c.	Poets.
		sion of Dionysius the younger.	
342.	Philip's expedition into Thrace, where he spent 10 months, and wintered. Diopithes, the Athenian general (the father of Menander), stationed at the Hellespont.	Aristotle comes to the court of Philip. Isocrates, æt. 94, begins to compose the Panathenaic oration, which engaged him 3 years. Demosthenes <i>περὶ Ὀλυμπιάδου βλάβης</i> .	Birth of Menander, the nephew of Alexis, who instructed him.
341.	Philip still in Thrace, where he wintered.	Birth of Epicurus. Demosthenes <i>περὶ τῇ ἐν Χερσονήσῳ</i> ; and <i>κατὰ Φιλίππου τρίτος</i> ; and <i>κατὰ Φιλίππου τίτατος</i> .	Aphareus exhibits tragedy till this year, having in 28 years produced about 36 tragedies.
340.	Philip, after an unsuccessful attempt on Perinthus, besieges Byzantium. Demosthenes recommends an alliance with Persia: an embassy is sent, and the alliance is formed.	Ephorus brought his history of Greece down to this year, commencing from the restoration of the Heraclidæ. The leading orators at this time were, Eubulus, Aristophon, Hegesippus, Philocrates, Cephisophon.	
339.	Continuation of the siege of Byzantium. The treaty of peace concluded with Philip, B. C. 346. is now broken, and the Athenians prepare for war. Timoleon defeats the Carthaginians at the river Crimæsus.	Diyllus continues the history of Ephorus till the death of Philip. Xenocrates succeeds. Speusippus. Anaxarchus, the companion of Alexander, fl.	
338.	Philip, chosen general of the Amphictyons, seizes on Elatea and Cytinium. Decree of Demosthenes for negotiating an alliance with Thebes. Battle of Chæroneæ: Archidamus slain on the same day.	Death of Isocrates.	
337.	Death of Timoleon.	Lycurgi <i>κατὰ Δυσκλίου</i> .	Lycurgus, the orator, restored the credit of comic exhibitions at the Lenæan festival:

B. C.	Events.	Philosophers, &c.	Poets.
			and enacted honors for the 3 great tragic poets.
336.	Philip slain, and succeeded by his son Alexander, then æt. 20.	Dinarchus, æt. 26, begins to compose orations.	Amphis seems to have exhibited his <i>Κοῦρις</i> in this year.
335.	Alexander, in the spring of this year, proceeds against the Triballi and Illyrians in Thrace; during his absence the Thebans revolt. Alexander returns, and sacks Thebes.	After the destruction of Thebes, Alexander demanded the following orators to be delivered up to him according to ARRIAN — Demosthenes, Lycurgus, Hyperides, Polyæctus, Chares, Charidemus, Ephialtes, Diotimus, and Mærocles: according to PLUTARCH — Demosthenes, Polyæctus, Ephialtes, Lycurgus, Mærocles, Damon, Callisthenes, and Charidemus. Alexander was propitiated by Demades.	Philippides, the comic poet, fl.; he was one of the 6 who were selected by grammarians as the standards of the new comedy; the 6 were, Philemon, Menander, Diphilus, Philippides, Posidippus, Apollodorus.
334.	Alexander passes the Hellespont: battle of the Granicus: he conquers Caria, and takes Halicarnassus.	Aristotle comes to Athens, and teaches in the Lyceum for 13, some say for 12, years.	
333.	Alexander reduces Lycia, and arrives at Gordium. Battle of Issus.	Demosthenes κατὰ Θεοκρίτου. Mærocles appeared for Theocrines.	Death of Antiphanes, the comic poet.
332.	Tyre taken after a siege of 7 months. After the capture of Gaza, Alexander marches to Egypt, founds Alexandria, goes to the oracle of Hammon, and returns to Memphis, where he winters.	Demosthenes πρὸς Φερμαίου ἐπὶ δανείου.	Stephanus, the comic poet, fl.
331.	Alexander enters Phœnicia, and arrives at Thapsacus. Battle of Arbela. About the time of the battle	Lycurgi κατὰ Ἀριστογέιτονος. [Demosth.] κατὰ Ἀριστογέιτονος.	

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|---|--|---|
| | of Arbela, Agis is defeated and slain by Antipater. | | |
| 330. | Darius slain. Alexander conquers the country bordering on the Caspian, Hyrcania, and the Mardi: traverses Parthia and Asia, and pursues Bessus through the Zarangæi, Drangiana, and Arachosia, thence across the mountains of Cabul northwards to Bactra. | Lycurgi κατὰ Λισυμάχους.
Æschinis κατὰ Κτησιφώντος. Demosthenes περί Τραπεζάνου. | Philemon begins to exhibit comedy a little earlier than Menander. |
| 329. | Alexander passes the Oxus to Maracanda, founds Alexandria on the Tanais, passes the Tanais, and engages the Scythians: after this campaign he winters at Bactra. | Demosthenes κατὰ Διονυσιοδώρου βλάβης.
Epicurus begins to form his system of philosophy. | |
| 328. | Alexander's 7th campaign in Asia is entirely employed in Sogdiana: he winters at Nautaca. | Crates, the cynic, fl. | |
| 327. | Roxana, the daughter of Oxyartes, taken by Alexander, who proceeds to the Hydaspes. Defeat of Porus. | | Ἄγῆν, a satiric drama, exhibited in the camp of Alexander, on the banks of the Hydaspes, after the revolt of Harpalus. A victory of the χίρος ἀνέμων is recorded this year. |
| 326. | Alexander sails down the Indian rivers, and reaches the mouth of the Indus; from thence he marches to Pura, on the confines of Carmania; leaving Nearchus to prosecute his voyage. | Demadris ὑπὲρ τῆς δωδεκαετίας. | |
| 325. | Death of Hephestion at Ecbatana, followed by Alexander's expedition against the Cossæi. | Demetrius Phalareus begins to appear in public affairs about the time of the flight of Harpalus to Athens. | |
| 324. | After the Cossæan war, Alexander approached Babylon. | Demosthenes περί τῆς τῶν δούλων. he is condemned in this action, and | |

B. C.	Events.	Philosophers, &c.	Poets.
		sentenced to pay a fine of 50 talents; which being unable to pay, he retires into banishment to Troezen and Ægina.	
323.	Death of Alexander; after which the Lamian war.	After Alexander's death, Demosthenes is recalled from banishment on the motion of his relation, Demo. Death of Diogenes, the cynic, at the age of 90, nearly.	
322.	Craterus comes to the assistance of Antipater from Asia. Battle of Cranon, where the Athenians were defeated by Craterus and Antipater. A Macedonian garrison enters Munychia, and the Athenian democracy is dissolved.	Death of Demosthenes by poison, in the island of Calauria, near Troezen, 2 months after the battle of Cranon. Hyperides put to death by Antipater. Aristotle retires from Athens to Chalcis, where he dies; he is succeeded by Theophrastus.	
321.		Dinarchus fl. at Athens during the 15 years which followed the death of Demosthenes.	Menander obtains the victory with his 1st comedy the <i>Ὀππύς</i> .
320.			Diphilus of Sinope exhibited comedy at the same time with Menander; he died at Smyrna.
319.			A victory with the <i>Χίπος ἀνδρῶν</i> .
318.	Death of Antipater, more than 80 years old.	Demades put to death by Cassander, for having insulted his father in a letter to Perdiccas.	
317.	Death of Phocion. Philip Arrhidæus put to death by Olympias.	The orators Hegemon and Pythocles were put to	

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|---|---|--|
| | Agathocles, tyrant of Syracuse.
Census at Athens made by Demetrius Phalareus of those who inhabited Attica. The sum total of population seems to have been [from Athen. vi. p. 2726.] 431,000 souls. | death with Phocion; Demetrius Phalareus and Callimedes escaped. | |
| 316. | Campaign of Antigonus against Eumenes in Upper Asia. Cassander besieges Olympias at Pydna. | | Alexidis "Ἰπποκρίτης or Ἰπποκρίτης Schw.] |
| 315. | War renewed between Antigonus and Eumenes. Olympias, being besieged by Cassander, is captured and put to death. Cassander rebuilds Thebes. | Polemo succeeds Xenocrates, who died at the age of 82, according to some, or 84, according to others. Æschines died at Samos, æt. 76. | |
| 314. | | | |
| 313. | | | |
| 312. | Demetrius defeated at Gaza by Ptolemy and Seleucus. After the battle Seleucus took possession of Babylonia. | | |
| 311. | | | |
| 310. | Agathocles lands in Africa after his defeat at Himera. | Epicurus, in his 32d year, began to teach at Mitylene and Lampsacus. | |
| 309. | | | |
| 308. | | Marsyas of Pella, the historian of Macedon, fl.; his history commenced with the 1st king of Macedon, and continued to the invasion of Syria by Alexander, after Alexandria was built. | |
| 307. | Demetrius approaches the Piræus, besieges Munychia, and occupies Megara. Agathocles quits Africa, having been nearly 4 years there. | Lycurgus honored with a statue, and Dinarchus banished. Stilpo in Megara, at its capture by Demetrius. | Demetrius, the comic poet, contemporary with Seleucus and Agathocles; therefore belonging to the new comedy. |
| 306. | Demetrius, after the liberation of Athens, defeats Pto- | Epicurus having taught at Mitylene | Alexis, the comic poet, still alive; |

- | B. C. | Events. | Philosophers, &c. | Poets. |
|-------|--|---|--|
| | lemy in a great sea-fight. After that action, Antigonius, Lysimachus, Seleucus, and Ptolemy, assume the title of king. | and Lampsacus for 5 years, returns to Athens. Philochorus, the historian, author of the <i>Ἀρχαί</i> , holds the office of <i>ἐπίσκοπος</i> at Athens. Theopompus, the historian, still alive. | he had exhibited comedy at least 50 years before. |
| 305. | | | |
| 304. | Siege of Rhodes by Demetrius. | | |
| 303. | Peace concluded with the Rhodians. Demetrius afterwards sails to Greece to oppose Cassander. | | Anaxippus, a writer of the new comedy, fl. |
| 302. | Campaign of Demetrius in Greece against Cassander. Antigonius moves into Cappadocia against Lysimachus. Seleucus approaches from Upper Asia. The 3 kings winter in Asia. | Demochares, nephew of Demosthenes, is banished, in consequence of an indictment preferred by Strato-cles, a tool of Demetrius. | Archedicus, the comic poet, fl. |
| 301. | Demetrius, after his initiation into the Eleusinian mysteries at Athens, joins his father at Ephesus. The 3 kings engage at Ipsus. Death of Antigonius, æt. 81. | Hieronymus of Cardia, the historian, fl.; he had been the companion of Eumenes, [B. C. 320.] and fell into the hand of Antigonius on the death of Eumenes: he was one of the 1st Greek writers who treated of Roman history, though briefly; he seems to have written 2 historical works, <i>περὶ τῶν διαδόχων</i> , and <i>περὶ τῶν ἐπιγόνων</i> . The <i>ἐπιγόνων</i> were Pyrrhus and his contemporaries, as Eumenes, Antigonius, and their contemporaries, were the <i>διαδοχοί</i> . | Philippides the comic poet fl. He was very intimate with Lysimachus. |
| 300. | | Birth of Lycon, the peripatetic, who | |

B. C.	Events.	Philosophers, &c.	Poets.
		succeeded Strato,	
299.		B. C. 270.	
		Arcefilaus and	
		Zeno fl. about this	
298.		time.	
		Diyllus closed his	
		history about this	
		period; his his-	
		tory was conti-	
		nued by Psaon of	
		Platna.	
297.			
296.	Death of Cassander, 19		
	years after the death of		
	Olympias.		
295.			
294.	Demetrius commences his		
	reign in Macedonia, where		
	he continues 7 years.		
293.			
292.		Dinarchus is re-	
		called from ban-	
		ishment (along	
		with other exiles)	
		by Demetrius, af-	
		ter being banished	
		16 years.	
291.			Death of Menan-
			der, æt. 52.
290.			
289.	Death of Agatheclea, æt.		Posidippus, the
	72, after reigning 28 years.		comic poet, begins
			to exhibit comedy;
			he wrote 30 co-
			medies.
288.			
287.	Demetrius driven by Pyr-	Strato succeeds	
	rhus from Macedonia.	Theophrastus at	
		the Lyceum, and	
		was succeeded by	
		Strato, who taught	
		there 44 years.	
		[B. C. 270—226.]	
286.	Pyrhus driven from Mace-		
	donia, after 7 months' pos-		
	session, by Lysimachus.		
285.	Ptolemy Philadelphus as-		
	sociated in the kingdom by		
	his father, Ptolemy Lagus.		
284.			
283.	Death of Demetrius, æt. 54.		Sopater of Paphas
	in the 3d year of his capti-		still continues to
	vity. Death of Ptolemy		exhibit comedy.
	Soter.		

B. C.	Events.	Philosophers, &c.	Poets.
282.			
281.	Lysimachus defeated and slain by Seleucus.		
280.	Seleucus murdered by Ptolemy Ceraunus. Pyrrhus passes into Italy, and is opposed by Lævinus, the consul, the year before the irruption of the Gauls into Greece, and 2 years before their destruction at Delphi. Rise of the Achæan league. Ceraunus killed by the Gauls, 9 months after the death of Seleucus.	Demosthenes honored with a statue on the motion of his nephew Demochares. Birth of Chrysippus the stoic, the pupil of Cleanthes, whom he succeeded.	
279.	Irruption of the Gauls into Greece.	Zeno of Cittium, fl. and in great favor with Antigonus.	
278.	The Gauls being repulsed in Greece, pass over into Asia to assist Nicomedes, king of Bithynia.	The 4 schools of philosophy directed at this time by Arcesilaus [d. B. C. 267.]; Strato [d. B. C. 270.]; Zeno [d. B. C. 263.]; Epicurus [d. B. C. 270.].	

NOTICE OF

THOUGHTS, REMARKS, and OBSERVATIONS; by VOLTAIRE. Translated from the French. London. 12mo. pp. xx, 208.

THE memoranda which compose this volume were, at their author's death, in the hands of his friend M. de Villevieille, from whom they came to M. Piccini (son to the celebrated musical composer of that name), and by whom they were communicated to the world. As a collection of shrewd remarks and entertaining anecdotes, they are perhaps unrivalled; but if any doubt had been entertained of their genuineness, their spirit, when treating of religion or morality, would have furnished a melancholy testi-

mony in their favor. They betray, likewise, that "stupendous ignorance," which disgraces the assertions of Voltaire, in hasty decisions, words badly spelt, and wrong numerical calculations; yet many of them are valuable to the student for their ingenuity and occasional parallels, though, after the following selection, few, except his admirers, will be much concerned about the entire volume.

No. 68. "πολιτικός originally signified citizen: it now means enemy of citizens.

107. "It is asserted, that luxury was the ruin of the Romans; but the empire continued near 500 years after the ruin of the republic. If they had not desired pleasures and luxury, why did they aim at conquest? Highwaymen rob to share the spoils they obtain. A temperate people may dispense with luxuries. At once to plunder and be temperate, is impossible. The Romans may be called a plundering, virtuous, vicious, warlike, effeminate, legislating, knavish, superstitious, philosophical nation.

110. "At Rome, under the emperors, no man published his opinions but at the risk of his life. Maternus, in the reign of Vespasian, composed the tragedy of Cato; but he did not venture to develop the character of that great citizen; he described it with a feebleness suited to the times. *Deteriorem reddidit, ut securiorem faceret.*

115. "True eloquence has always been unknown in Asia. Who is there to persuade? Slaves.

135. "The Latin language must be better understood in France than elsewhere; for Naudot imitated Petronius so accurately as to deceive all Europe; and it was in France only that he was detected. Dr. Statelius, of Spalatro in Dalmatia (a palace near Salona, built by Diocletian for his retreat), was the person who, it is said, furnished Naudot with the new fragments of Petronius. But by what chance were these fragments attached to a manuscript of Tibullus and Propertius?

139. "Cæsar composed a tragedy of *Œdipus*, and a book on grammar. *Tanquam scopulum*, said he, *fugias insolens verbum*. He also made an epigram against Terence:

Lenibus atque utinam scriptis adjuncta vis
Comica, ut æquato virtus polleret honore
Cum Græcis, neque in hac despectus parte jaceres.

140. "It was Lucceius whom Cicero requested to praise him in his history. We do not possess the history of Lucceius, but we have Cicero's letter. The first president Harlai said to Aug.

de Thou, 'I do all I can to entitle myself to a place in your book.'

141. "Our verses in rhyme are much inferior to the Greek and Latin cadences. The ancients worked in marble; we in stone.

161. "Magnanimity of the Romans.—Cicero: '*Juro me salvasse rempublicam!*' Scipio: 'Let us go, and give thanks to the gods for my victories!' Rufus, setting off for his government in Asia, and accused by two Romans: 'I appoint you my lieutenants; watch over my conduct.' Otho: '*Satis bel-lavimus, fortuna et ego!*' and kills himself. '*Utere,*' writes Trajan; his correspondent starts difficulties; '*abutere ergo,* &c.'

162. "The condemnation of Ligarius fell from the hand of Cæsar as he was listening to Cicero pleading in his behalf. This is finer than the trait of Alphonso, king of Naples, who would not brush away a fly from his lip, till the conclusion of an harangue which was addressed to him.

192. "Sixty nations of Gaul erected a temple to Augustus in Lyons, then newly built: it is now the monastery of Enay. It had belonging to it a provision for 300 augurs: there still remains the epitaph of a comedian, who was both priest and augur.

197. "Plutarch calls Rome a Phoenix, because she was often restored from her ashes. Since his time the parallel would be more striking.

257. "Ovid mentions a multitude of illustrious writers of his time who are unknown to us. (*Ultima de Ponto.*) Marsus, Rabirius, Priscus, Pedo, Carus, Severus, inventor of the chant royal, Sabinus, Largus, Camerinus, Marcus Trinacrius, Lepus, Turannus, a celebrated tragic poet, Melissus, a celebrated comic poet, Proculus, the equal of Callimachus, &c.

258. "Cicero says that Roscius was so rich, that he performed gratis for ten years, in which time he might have gained two millions [83,000*l.* sterling]; and that the salary of the actress Dionysia was equal to his. Æsopus left behind him a fortune of five millions [200,000*l.* sterling]. Nero performed the principal characters in the tragedies of Canace, Œdipus, Hercules, and Orestes: it was the fashion of the day. The virtuous Thrasea Pætus had played at the theatre at Padua.

259. "It has not been sufficiently attended to, that there is nothing admirable in Lucretius but his moral sentiments. Exquisite descriptions, sublime morality, infantine philosophy, constitute the precise character of his poem.

390 Notice of Voltaire's *Thoughts*, &c.

305. "Misson relates that he saw a sea-calf sitting on his hinder parts, as spaniels sometimes do. This renders less remarkable the story told by Solinus, of a young man who was carried and brought back by a dolphin from Bains to Puteoli, the story of Arion, and that of Androcles.

347. "The productions of Greece resemble Greece; she was full of superstitions and puerilities; but with all this the Greeks were the first nation in the world.

364. "Muratori assures us that the *chevaux de frise*, which we believe a modern invention, was known to the ancients.

378. "The innocent impostures of Bernard Picart, the engraver, are well known.

"How many literary forgeries! False Berosus, the pretended books of the Sibyls, Hermes Trismegistus, Decretals, Macchabees, *De Tribus Impostoribus*, *De Gloria*, a part of Petronius, &c.

385. "There is scarcely a code of laws in the world that has not emanated from robbers in their caverns. The Romans were robbers. The same were the Goths, the Vandals, the Huns, and the Franks. History everywhere presents us with devotion and murder. Justice has found no refuge on earth but within the boundaries of petty republics.

402. "Alphonso, king of Arragon, besieging Gaieta, was firing on one of its houses. 'It belonged to Cicero,' said some one to him. He desisted."

To these miscellanies succeed some "Observations on the French Language," which appear to be rather the result of conjecture than study: e. g.

13. "There are scarcely any compounds in the Latin. *Publicola* is almost the only one. All the proper names of the Greeks are compounds.

14. "There are no words in the French language derived from the Greek but those relating to the arts. This is a sufficient proof that the Greeks established a factory, not a colony, at Marseilles, and that the Celtic language prevailed there."

This deduction is indeed bold, but the grammarians who deny the premises should consider Peyron's etymologies, who derives many Greek words from the Celtic.

16. "How many proofs have we that the Latins pronounced the *u*, *ou*; *lupus*, *loup*; *ululatus*; *furca*, *fourche*? We do not say *cucumbre*, but *coucombres*, from *cucumber*, which was pronounced *coucoumer*.

28. "The Romans never employed such idle terms as *infinitum*."

Cluverius' *Unpublished Notes on Strabo*. 391

agent, horriblement, furieusement, très humblement. We use them in conversation on every occasion. The reason, scarcity of ideas.

37. "Translating word for word produces an unintelligible jargon :

‘ Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.’

‘ *Moi d'une peinture, dévoué, votive, le mur indique les humides avoir suspendu au puissant les habits de la mer au Dieu.* ”

UNPUBLISHED NOTES ON STRABO.

BY CLUVERIUS.

No. II.—[Continued from No. LXI.]

P. 94. *Νέριον*. Cl. Recte *Νέριον*—Promontorium in Artabris locat. Sic ipse Strabo p. 106.

P. 95. *Κελτοί*. Cl. Omnino. *Κελτικοί* : ut Ptolomæus et Mela : M. Legit Is. Casaubonus *Κελτικοί* in Comment. (p. 8. q. v.) quæ, procul dubio, vera lectio est.

P. 96. *Καπίωνος*. Cl. Vide Comment.

P. 101. *Κεμμένω*. Cl. Gebenna Latinis.

P. 104. *Εἰπον Λάκκια*. Deest. Cl. *Ὀδύσσεια πόλις* sc. Ulybippo. Certum est de urbe loqui vel ex hoc quod proxima pagina sequitur.

P. 105. *Ὡς τε καὶ τῶν περὶ*, &c. Vide Comment.

Ib. *Δουρίας*. Cl. Infra est hac eadem pagina *Δούριος*—sequenti pagina τῇ *Δουρίᾳ*—pagina 115. τοῦ *Δουρίου*—sed paullo post τοῦ *Δουρίου*. Legendum *Δούριος* nominativo ei et in obliquis per i. P. 112. ὁ *Δουρίας*. Latini omnes habent Durius et Ptolomæus *Δορίος*—forte intelligit v.

Ib. *Κελτιβήρων*. Cl. Hoc certe falsum.—(Deest.)

Ib. *Βαίρις*. Cl. Potuit in hoc nomine errasse Strabo. Aut valde corruptus est hic locus. Maxima suspicio est duos huic diversos voluisse fluvios Strabonem—fortasse *Ναῖβιν* et *Μίνιον*. Nam et Ptolomæus et Mela Nebin et Minium hoc loco agnoscunt.

P. 108. Αἰλητανούς. Cl. Lego Σιδητανούς ex loco in pag. 112. circa fin. quem locum vide.

Ib. Αἰλητανῶν. Cl. Λαητανῶν lego. Hoc idem omnino nomen, cum eo quod paullo ante posuit, ex eo apparet quod illos sc. Σιδητανούς inter Oretanes et Iberum posuit—Hos vero inter Iberum et Indigetes. Quos ipse Ptolomæus appellavit Λαητανούς, ut ipse Strabo infra. M. pag. 110. Λαητανῶν.

Ib. Αῦθηρα. Cl. Seq. pag. Ἀβδηρα.

P. 110. Καρταλίας. Cl. Eadem est quæ Ptolomæus Τιαριούλια (appellavit).

Λαητανῶν. Cl. Ἀαητανῶν, ut supra.

Λατολαιήταν. Cl. Scriberem Ἰνδικήταν (Laetanis Ptolomæus Indigetes conjungit) infra καὶ ἄλλων τοιούτων μέχρι Ἐμπορείου.—M. Infra Ἐμπορίται et Ἐμπορίταις.

Ib. Βεττίρων. Cl. Videtur idem esse quod a Ptolomæo Βατulon.

P. 111. Τὸ μὲν. Cl. De hoc vide quod notavi ad Comm.

P. 112. Σεργουντίαν. Cl. Expungendum ρ.

Κονίσκοις. Cl. Super pag. 107. in Comm. diximus.

Ἀστύρων. Cl. Non placet variatio illa crebra per ὅ et οὐ.

Διττανῶν. Cl. Vide Comm.

Δούσανες. Cl. Lego ex Plinio et Ptolomæo Πελένδανες : sed obstat Appianus, quem nunc inspicere non licet—igitur non temere mutandum.

Σιδητανολ. Cl. Ptolomæus Edetani.

P. 115. Βαλειρίδας. Cl. Lego Βαλειριδας—seq. pag. Βαλειριτικός.

P. 117. Ἀβύλυκα. Cl. τὴν Ἀβύλαν—ut Ptolomæus.

J. W. M.

CLASSICAL CRITICISM.

Remarks on a Passage in the ninth Book of Homer's Iliad.

THE ninth book of the Iliad is justly considered as the masterpiece of antiquity, and as worthy of the commendations which Aristotle bestowed on it. But the effect wrought on Achilles by the several speakers in succession has not hitherto been duly observed; and this inattention has obscured especially the reply of Achilles to Phoenix (line 602 to 615). It should be observ-

ed, then, that the first speech, viz. that of Ulysses, served only to fix Achilles in his determination not to assist the Greeks; but to return home the very next morning: and he gives as a reason for this determination, that he should bear through life the fate which he should choose at this time; and, particularly, that if he chose the fate of glory, he should never return to his own land. (line 410, &c.)

The speech of Phœnix closes with the proffer of honor to Achilles (line 599). This is the hinge on which his final decision turns. He replies, I have no need of this honor which the Grecians proffer to me, but I perceive that I have been honored, or have received the fated honor, by the appointment of Jupiter, before mentioned, (line 410, &c.) which *appointment* consequently will detain and confine me before Troy, *until my death*. This is the passage which appears to have been misunderstood through inattention to the effect wrought by the several orators on Achilles. Achilles now wavers, and doubts whether his former decision declared to Ulysses be practicable. For if he has been honored (*τετιμῆσθαι*) by the destiny of Jove, that *destiny* will attend him irreversibly to death before Troy, and at the fleet of the Greeks. We will consult on this question, he afterwards says to Phœnix (line 614 and 615): and if his former decision was shaken by Phœnix, Ajax quite reverses it. In his reply to Ajax, (line 639, &c.) he owns himself convinced of error, and that he had decided through passion and resentment; and his speech fully implies that that decision was changed for another, viz. for that of continuing at the ships, and awaiting Hector: and, in fact, Diomedes interprets his declaration to Ajax precisely as I have stated it. He will, however, fight again, says Diomedes, when his spirit excites him in his breast, and the divinity rouses him, (line 697, &c.)

The only author whom I have yet met with, who approximates to what I conceive to be the true sense of the passage referred to, is Pope. In brief, *αἶσθη*, not *τιμῆς*, is the antecedent to *ἔξει*, and *ἔξει* here signifies *detinebit, shall confine*. *Τετιμῆσθαι* should be rendered *honoratum fuisse, that I have been honored*. I would instance this very word, as another proof, in addition to those which I alleged in the 3d of St. John, that we need a thorough investigation of the usage of the Greek tenses. I cannot conclude this article without observing, that the speech of Achilles in answer to Ulysses is not surpassed in eloquence and sublimity by any passage of antiquity. We are forcibly reminded of our Lord's solemn question, "What is a man profited if he gain the whole world, and lose his own soul?"

The speech of Phoenix is remarkable for the allegory of *Ate*; and I would propose as a question, whether the English word *hate* be not derived from *ἄτη*, and both from the Hebrew *אָנַף*, as *Ira*, *anger*, from *אָרַר*. (Genesis i. 7.) Hatred expressed by secret anger was the sin of Cain. The respect in which he did not offer rightly was this, that he brought his gift to the altar while he hated his brother. Hatred is personified both in Genesis and in Homer (line 501).

B.

BIBLICAL CRITICISM.

THE standing still of the sun and moon, as recorded in the authorised translation, has met with much opposition from some eminent Christian, as well as infidel writers, in all ages since the dispersion of the Hebrews. But when it is recollected that after their dispersion, the Hebrew language was not understood by Christians, and that very little progress was made to obtain a knowledge of it, till the time of Jerome, who himself was but an imperfect Hebraist, the objections to various parts of the received translation, which is a copy of the Latin Vulgate, or the translation of Jerome, will be no subject of wonder.

If we attend to the true translation of the original Hebrew, confirmed by the same words in other parts of Scripture, which can have no other meaning or application, the sense of the whole narrative will convince the unprejudiced reader, that the sacred writer never communicated any thing about the standing still of the sun and moon in the heaven; and that the common translation, which has frequently been opposed by learned men in all Christian ages, cannot be supported by the Hebrew. It will also be seen, that it adds more dignity to the narrative, because it shows that the writer attended to rational truth; and that the whole account is more powerfully convincing of the interposition of Providence, than if the sun and moon had literally stood still at the command of Joshua.

Objectors thus introduce the subject:—"The writer describes the battle between the Israelites and the Amorites, and concludes the paragraph with the total overthrow of the enemies of the Hebrews, when they pursued and drove them into their fenced cities. Therefore, it is absurd to suppose that after the battle and conquest is described, and the remaining part of the Amorites had fled, the writer should return to give a fresh

account of the same transaction; or that there was a necessity for a miracle to be wrought to conquer the Amorites, when the account states that it was already done before the sun and moon are said to have stood still."

From the narrative, as it stands in the translation, we are led to suppose that at the command of Joshua the sun and moon stood still, and did not set for the space of a whole day, that the Hebrews might have light continued to overcome their enemies. Had the Christian writers, who have objected to the generally received opinion, confirmed their views by the authority of Scripture, they would have supported the cause of truth. It requires but a little knowledge of the Hebrew language to convince any one willing to be convinced, that this passage can have no such meaning as has been attributed to it, though it has been so understood by people in general ever since the days of Jerome. Had this been the case, we are asked to solve another difficulty which naturally presents itself, "What occasion was there for the light of the moon, when the sun was shining in the midst of heaven?"

Many ingenious remarks have been made by the learned in every age, to prove the vulgar opinion true; some even contending that God performed this miracle to convince the Canaanites that he was the true God. Suppose this to have been so, can we for a moment doubt, that the Amorites would have been fully convinced of the worship of the true God? and so convinced, they would themselves have destroyed their idols, and have worshipped him only? Many have believed, or are willing to give credit to it, because it stands thus in the translation; but it is allowed that the translation is not correct in many places, as it appears by the marginal notes in our Bibles. For at the time when the Hebrew Scriptures were translated into Latin, from which Latin copy of Jerome the present European translations are made, the Hebrew language was very imperfectly known. Jerome, who was esteemed the best Hebraist among the Christians at that early period (the fourth century), when scarcely any Christians understood it, was assisted by a Jew in that translation. Had the Jew put any of the *tales* of the Talmud into this translation, it might be with equal propriety said that we are under the necessity of receiving them as true, if we are to allow the errors of the translators in this and similar passages. But it will not be difficult to prove that the translators have been wholly mistaken as to the application of this passage, and in consequence have chosen words which convey an improper meaning.

It is evident, both from Scripture and profane history, that

the inhabitants of the East were idolaters, and worshipped, as their primary idols, the symbols of the שֶׁשׁ, *sunlight*; and יָרֵחַ, *moonlight*, in their temples, which were built on the tops of mountains, or high places, when dedicated to the sun, and in valleys, when dedicated to the moon. This was in allusion to the moon, as being the lowest of the celestial bodies, and nearest to the earth; and to the sun, as being the highest. It appears from Scripture, that the sun was worshipped by the Amorites in the whole of the district, where this memorable contest took place. We read, Judges i. 35, *But the Amorites would dwell in MOUNT HERES in Ajalon, and in Shaalbim.* In this verse, the pronunciation of the Hebrew word הָרֵס *Heres*, is retained in the translation, instead of being translated as it ought to have been: it literally means the *orb* of the sun. This verse will then truly read; *but the Amorites would dwell in THE MOUNT OF THE SUN in Ajalon, and in Shaalbim.* This fully proves that the Amorites worshipped the sun and moon in Gibeon and in Ajalon. The total overthrow of idolatry in the land of Canaan, and not the destruction of the people, was the great object for the accomplishment of which the Hebrews were brought out of Egypt, the great burden and final end of the commands given to Moses; *thou shalt have no other Gods before me.*

This view of the subject is not only consistent with the Divine Providence, agreeably to his established order, but we shall find that it is also the true meaning of the original Hebrew. There is, however, this consolation for those who are riveted to old prejudices, that it is not an article of faith relating to the salvation of the soul. The vulgar opinion had its birth in those ages of ignorance, when the bigots of the seventeenth century persecuted the man who had ventured to oppose the popular opinion, by declaring that the sun, and not the earth, was in the centre of our system; and when the rustic supposed that all places beyond that in the distant hill which seemed to touch the sky, were in darkness, while the sun was shining on his village. But it must appear evident, if the passage be attended to, even in the common translation, that no such account of so unnecessary a miracle was intended to be conveyed to posterity, as that of the sun and moon standing still in the heaven.

The passage—*Sun, stand thou still on Gibeon, and thou moon in the valley of Ajalon*, would not only apply to the hill of Gibeon, and the valley of Ajalon, but the luminaries would have stood still on all the hills, and on all the valleys of half the world; half the world must have witnessed the miracle; and when they had been acquainted with the cause, would, no doubt,

have been converted to the worship of the God of heaven. I may safely say, that the whole idolatrous world would have been converted to the true worship of God; for the miracle would have been as great in those parts of the world on which the sun had not risen: while one half of the globe had the sun twelve hours, the other half must have had twelve hours of darkness, longer than usual. But as it is applied to the hill of Gibeon, and the valley of Ajalon *only*, it is conclusive evidence to prove, that the thing recorded by the sacred writer, had reference only to the hill of GIBEON and to the valley of AJALON.

The origin of the custom of burning the sacred light in the temples appears to have been very ancient: we first read of it when man had disobeyed the divine command. God placed the cherubim and flaming sword in the temple at the altar, as a medium of communication with him; not to prevent him from being restored, as I have proved in its place. This custom, therefore, agreeably to the first merciful dispensation, was handed down through all the patriarchal antediluvian churches, as it was also retained among those, who in process of time attributed a divine virtue to these things, without attending to the intention of their original institution, as significative of that purity and uprightness of heart, which was required in those to whom the communication was made; and thus they became idolaters. This custom prevailed among the Babylonians, Phœnicians, Cretans, Grecians, and Romans; and the people of the Celtic nation, who first inhabited England, brought with them the Canaanitish worship of the SUN and MOON, which was celebrated on hills and in valleys, or plains which commanded an extensive prospect, and which, no doubt, was celebrated where those stupendous monuments of Celtic druidical antiquity are to be seen at this day, on Salisbury plain.

As nothing of this miraculous nature was introduced for the conquest of their enemies, when they had more powerful ones to combat with than these kings of the Amorites, it must strike the intelligent reader as forcibly, that the error was committed by the translators, in following the copy of Jerome. I shall therefore proceed to give the true and obvious meaning of the passage in the original Hebrew, confirmed by other passages of Scripture where the same words occur, which can have no other meaning, and show the evident application.

The first clause in the translation is thus rendered: *Then spake Joshua to the Lord.* It is necessary to observe, what gross mistakes may be made when due attention is not paid to the grammar of the Hebrew: of this the word *ידבר yedabbeer*,

in this clause, affords a very striking example. This word is translated in the authorised version as the third person singular *preter*, *he spake*, which destroys the sense and application of the passage. Any one who can conjugate a verb in the language knows that this word is the third person singular *future*, which will make a material difference as to the meaning and application of the whole of the narrative concerning this transaction: the same word is so translated in every other part of Scripture where it is found. See *Psa. ii. 5. xlvii. 3, &c.* This word יִדְבֹר *yedabbeer*, therefore, is truly rendered by, *he will rehearse, declare, or speak*; and the obvious reason will be seen in the following remarks, where we shall find it consistent with the command which had been given. The first sentence then will read, in conformity with the grammar, and, consequently, with the meaning of the sacred writer, thus; *Therefore Joshua will declare before Jehovah concerning the day Jehovah delivered the Amorites in the presence of the children of Israel.* This is a part of the divine communication, commencing at the 8th verse, referring to the last speaker, God; the 9th, 10th, and 11th verses, are a parenthesis; and which, being read in connexion, show that the verb יִדְבֹר *yedabbeer*, rendered, *he spake*, should be translated as it is written, in the *future*, and not in the *preter* time.

The following clause in the authorised version reads thus: *And he said in the sight of Israel, Sun, stand thou still upon Gibeon, and thou moon in the valley of Ajalon.* The first word of this clause is וַיֹּאמֶר *vayomer*, which is rendered, *and he said.* This verb, like verbs in all languages, has different modes of expression: it means to *speak, say, talk, declare, relate, appoint, think, design, resolve, determine, command*, according to the idiom and the intention of the writer. This last word is its true application in this passage. See where the same word, both consonants and vowels, is so rendered in the authorised version, 1 Chron. xxi. 27. xxii. 2. 2 Chron. xxiv. 8. xxix. 30. xiv. 4, &c. Heb. *and he commanded.*

In this clause, the word דָּמָה *dom*, is translated, *stand thou still*; but if this word could have been translated *stand*, the word *still* is obviously unnecessary. This word is formed the same as בֹּא *boa*, which is translated properly in the common version, as the *participle active*. See Josh. x. 27. 1 Kings xiii. 26. Exod. xvii. 12. Numb. xxxii. 40. Jud. v. 28. 2 Chron. xxii. 7. *Psa. cxxi. 8, coming.*—1 Sam. xxiii. 7, *entering.* And as מִלּוּל *mol*, *circumcising*, Josh. v. 8.—מוֹת *moth*, *dieth*, Eccles. iii. 9.—טֹב *teb*, *loving*, Prov. xxii. 1.—פִּלְסֶתְךָ *pleaseth*,

Eccles. vii. 26.—*נָתַן* gone, dying, Numb. xvii. 19.—*צָוָה* *tsom*, fasting, Jer. xxxvi. 6. Esth. iv. 3, &c. See the same word, Ps. xxxvii. 7, which is rendered *rest*, viz. *rest in the Lord*; but which should be translated as the participle active, *resting*, viz. *resting before Jehovah*. It means to *end, rest, cease, set, extinct*. See Isa. xxxviii. 10, *בִּדְמִי יָמִי* *bidmi yaama*, in the cutting off of my days—the Latin, in *extinctione dierum meorum*, in the extinction of my days; that is, the *end, cutting off*, or extinction of the thing in question. Now as, according to the authorised version, the thing understood is the *light* of the sun, that the Hebrews might overcome all their enemies; it plainly means that the *light* of the sun was *cut off—extinct*, on Gibeon; for whether we say, the *sun*, or the *light* of the sun, *ceased*, as the word is rendered, 1 Sam. ii. 9.—*end*, or *extinction*, as in Isa. xxxviii. 10, it is the same as if we say, the sun *set*; so that instead of the words *שָׁמַשׁ בְּנִבְעֵן דָּוִם*, *shemesh be Gibeon dom*, being translated, *sun, stand thou still on Gibeon*: the true translation is—the *sun setting on Gibeon*. The clause reads thus, *When he commanded before the sight of Israel, the sun setting on Gibeon, and the moon in the valley of Ajalon*. It is evidently a command, that they should celebrate yearly this memorable day, when God, in so singular a manner interposed to deliver them from their enemies.

Hence it appears, that this remark made by Joshua does not mean that the sun and moon stood still in the heaven, that they might have light to overcome their enemies; it is a relation of a simple fact, which, through the ignorance of the first translator, has been received as a miracle in every Christian age—a miracle, for which there was no necessity.

The learned and celebrated Rabbi Maimonides, and many other learned Rabbies, inform us, that no such miracle was ever understood by the ancient Hebrews to have been done; because that Power which destroyed more by stones from heaven, than the Hebrews did with the sword, had no necessity to suspend the laws of nature to give the Hebrews time to overcome their enemies. They were already overcome, and had fled, before Joshua called for the help of the sun and moon. Not that the miracle was impossible in the hand of the Almighty; but it is not said that it was done by God—it is positively stated in all the European translations, to have been done by the command of Joshua; who said, *Sun, stand thou still on Gibeon*. Joshua received no order from God to command the sun and moon to stand; it was his own spontaneous act; and yet we are told, that when Joshua spake, the sun was stationary in the midst of heaven for a whole day.

13. *And the sun stood still, and the moon stayed.* Here again, although it is a different form of the word, it is also translated, *stood still*. The word דָּם *dom*, I have shown, means, to *end, cease, rest, set*, according to idiom, and the intention of the writer; and as applied to the setting of the sun, to *depart, or go down, to cut off, or cut down*, Jer. xlviii. 2.—to *rest*, Psa. xxxvii. 7. דָּם *dom*, *rest, or set*. This word דָּם *vayidom*, reads, *and he set*; and in connexion with the following word שֶׁשֶׁשׁ *hashemesh*, the *sun*, it will read, *Then the sun set*.

The word עָמַד *gnaamaad* is rendered *stayed*, viz. *the moon stayed*; a word almost obsolete, and improperly chosen. It means, to *rise*: Esth. iv. 14, then shall deliverance *arise*—1 Chron. xx. 4, *there arose*—Psa. cvii. 25, *and raiseth the stormy wind*. Thus it signifies the immediate action of *rising*: Ezra ii. 63, *till there stood up*—Eccles. iv. 15, *shall stand up*—Dan. vii. 23. xi. 2, 3, 7, 20, 21, *stand up*. The words עָמַד עָרָה *veyaareech gnaamaad*, will then read, *and the moon arose*. The whole clause reads—*THEN THE SUN SET, AND THE MOON AROSE*. This will lead us to a rational conclusion as to the situation of the moon at that eventful period. Notwithstanding the ignorance and superstition of former ages, and even of the seventeenth century, when the bigots persecuted the man who ventured to oppose the mighty flood of popular opinion; time has convinced them, that the sun, and not the earth, is in the centre of our system. If we take the ignorance of former ages into consideration, when it was believed that the earth was the centre of our system, there was a shadow of an argument for their countenancing the authorised translation of this narrative; but what shall we say of the present age, enlightened by the immortal Newton, who has left a monument of eternal honor to the English nation, and who has illuminated the world? The same reasoning will not now apply: the sun is fixed in the centre, and moves not; therefore, science has proved the present translation, viz. *Sun, stand thou still upon Gibeon*, to be altogether a profound error, arising from the error made by the translator, Jerome, in the fourth century. The true translation will lead us to a rational conclusion, as to the situation and age of the moon at that eventful period; for it must be allowed that there was no necessity for the light of the moon, if the sun were shining in the midst of heaven.

Hence it appears from the true translation, the geography of the country also being understood, that this victory, which established the Hebrews in the land of Canaan, was obtained about the time of the full moon; which was thus introduced,

that there might be no error in their records respecting this most important of all their wars in the land of Canaan.

It has been supposed by the present reading, that Gibeon and Ajalon were in the neighborhood of each other. This is a mistake; for Gibeon was in the tribe of Benjamin, not far from the Jordan; but Ajalon was at a great distance, directly west, on the extreme part of the land, bounded by the Mediterranean sea. Therefore it is evident, that at the time when Joshua is said to speak, had the sun been in the meridian, the moon, at the full, must have been in direct opposition, under the earth, and could not have been rising on the valley of Ajalon.

But the reader will easily understand, that the moon, being at, or about the full, when the sun was setting on Gibeon, must have been rising on the inhabitants of Ajalon.

By this mention of the shining of the moon on the valley of Ajalon, Ajalon being at the extreme part of the land, west, near the Mediterranean sea, it is as much as if the writer had said, that the moon was shining on the whole land: but he is particular in mentioning Ajalon; because it appears that Ajalon was the great centre for the worship of the sun, as mount Heres, which means the *mountain of the solar orb*, is said to have been in Ajalon, Judges i. 35. The verse, so far, truly reads—*Therefore, Joshua will declare before Jehovah concerning the day when Jehovah delivered the Amorites before the face of the sons of Israel, when he commanded before the sight of Israel, the sun setting on Gibeon, when the moon was in the valley of Ajalon.*

Hence, it is evident that the Hebrews were brought from Egypt for the express purpose of the destruction of idolatry, and not of mankind, because there was no necessity for any destruction. The battle was over, and the people had fled, as is said, ver. 10.

That a shower of great hail-stones might destroy a great number of the soldiers, who were much exhausted with marching a whole night, and fighting a whole day, under a vertical sun, may be admitted; but surely there was no necessity for the power of God to be exerted to overcome this army. That it was a permissive providence, may also be admitted; and as it is common, according to the genius of the Hebrew language, to attribute the action to God, when it is only permissive providence, concerning which the divine will neither ordains nor executes; so it is frequently said, that God does *this*, or that *thing*, when it is done in the customary way of nature. The

same would be said by the Hebrew historian of any battle, when ships are sunk and thousands are drowned, that God destroyed more by drowning, than the conquering fleet destroyed in the battle. I shall conclude my remarks on this part of the narrative by referring the reader to the observation of an eminent Hebrew scholar, the Dean of St. Burien, and Prebendary of Winchester. He says: "It is granted on all hands that nothing that is immoral, unjust, or unworthy of God, can proceed from him: if, therefore, any revelation contain in it any ABSURD, OR IMMORAL PRECEPT, OR DECLARATION, OR COMMAND, it carries its own condemnation with itself, AND ALL REASONABLE CREATURES ARE BOUND TO REJECT IT."

We now come to the last clause in this verse, concerning the book of Jashur. I find that all the commentators, who have said any thing on this subject, have concluded that it is a reference to a book which is not extant; but if they had recollected how careful the Jews were of the sacred books, they must have been sensible, that so remarkable a book, referred to by the great successor of the Lawgiver, would have been most religiously preserved; which we shall find to be the fact.

It then follows, in the common version—*Is it not written in the book of Jashur? so the sun stood in the midst of heaven, and hasted not to go down for the space of a whole day.* The misapplication of this clause has for ages caused much controversy; the word *Jashur*, means, *the upright*. See Isa. xxvi. 7.

We have no book known by the title of *the book of Jashur*; neither have we any book known by the title of *the book of Nathan*, or of *Gad the Seer*, as mentioned, 1 Chron. xxix. 29; yet it appears, that the books of *Nathan* and *Gad* are in the Old Testament. The Rabbies even before Christ agree in this, that Moses was called *Jashur*, the *just*, the *upright*: this also stands recorded in his time. See Deut. xxxii. 5. He was king in *Jeshurun*, i. e. among the upright.

Thus Moses was called *Jashur*, or *Jashur-un*; and the book which bears his name, viz. the Pentateuch, where the circumstance, to which Joshua referred the Hebrews, is recorded, was in consequence called the book of *Jashur*.

The question is, What was referred to in the book of *Jashur*? Surely not the standing still of the sun and moon in the heaven; for the reference is to a book, the book of *Jashur*, quoted by Joshua soon after he was appointed to govern the Hebrews, at the time he wrote this part of the book. This is conclusive:

if it had been a thing done in the time of Joshua, it could not have been written in a book which was more ancient than the recorded time of such a circumstance.

We find then, that this observation made by Joshua, concerning what was written in the book of Jashur, does not refer to any account of the *standing still of the sun and moon*, as written in that book, which was to take place at some remote period. Joshua here informed the Hebrews, that God had, for their encouragement, given them a proof of the fulfilment of his word, when under Moses, יַשׁוּר *Jashur*, or the *upright*, Amalek was overthrown before Israel; when the idolatrous worship of the שֶׁמֶשׁ *shemesh*, i. e. *sunlight*, and the יָרֵחַ *yaareecha*, i. e. *the moonlight*, for which the Amalekites and Amorites were distinguished, was *blotted out from under heaven* by Moses, the writer of the book of *Jashur*, or of the Pentateuch, where this stands recorded, and where Moses was commanded to write it. *Exod. xvii. 12, And the Lord said to Moses, Write this for a memorial in a book, and rehearse it in the ears of Joshua; for I will utterly put out the remembrance of Amalek from under heaven.* This is that which was referred to by Joshua, as being written in the book of Jashur; viz. that as Amalek was the greatest, and most powerful of the nations, who worshipped the symbols of the *sunlight*, and the *moonlight*, burning in their temples, and who was the first opposer of Israel; and that God had put out the idolatry of that people from under heaven: so he commanded Moses to write this circumstance *in a book, and to rehearse it in the ears of Joshua*. Thus Joshua rehearsed this in the ears of the people, informing them, that as God had destroyed the idolatry of Amalek, and as he had now also destroyed the idolatry of the Amorites, the worship of the sunlight and the moonlight at Gibeon, and at Ajalon, in the presence of their idols; so the Hebrews were given to understand, that God would enable them to overthrow the whole of the idolatry of Canaan.

Hence, it is evident, that the whole of this passage has no reference to the *standing still of the sun and moon* to give them light to overcome their enemies; because that Power which is said to have destroyed more with hail-stones, than the Hebrews slew with the sword, could also have destroyed the remainder of them by the same means: by the same means, he could have prevented them from entering into their fenced cities; a circumstance which of itself rendered any *standing still of the sun and moon* unnecessary. But it should also be remembered, that the nation of the Amalekites was the first, and the greatest

of all the nations that opposed the Hebrews, and the true worship of God. They were so powerful, that we find in the time of David that it required the whole power of the Hebrews to overcome them; and yet they were subdued by Moses, without any aid from the sun and moon: but we are told in the authorised version, that to overcome five petty governors of five towns, Jerusalem, Hebron, Jarmuth, Lachish, and Eglon, the Creator of the universe is represented as being under the necessity of suspending the fixed and immutable laws which he has established in nature.

The whole strength of the idolatrous nations was combined against them, as recorded in the following chapter, ver. 1, 2, 3. The Canaanites, the Amorites, the Hittites, the Perizzites, the Jebusites, the Hivites, the king of Hazor, the king of Madon, the king of Shimron, the king of Achahaph, the kings on the north of the mountains, and of the plains; this mighty army, it is said, *went forth, and all their hosts with them, much people, even as the sand that is upon the sea-shore in multitude, with horses and chariots very many.* Now if it were necessary for a miracle to be wrought, in order to enable the Hebrews to conquer five governors of five towns, how much more, when the whole strength of those populous nations was united against them, some of whom singly frequently held them in subjection, was it necessary for a miracle to be wrought to defend them from such an overwhelming power? But we hear of no miracle, no standing still of the sun and moon, no slaughter by an invisible hand, no great stones from heaven; but they were left to meet those myriads of soldiers in the open field, and to fight for their religion, their nation, and their lives, without any miracle to assist them. But it is plain that the Hebrew will not admit of any such translation as we have in all the European versions. The passage in the new translation is literally translated, confirmed by similar words from the same roots in other parts of Scripture: it is confirmed also by the history, reads agreeably to reason, is more expressive, carries to the mind a far more holy view of the awful dignity and majesty of God in his providence, and shows the accomplishment of his promise, who declared it from above the cherubim: all which is lost by adopting the errors of the first translators, in supposing that the sun and moon stood still at the command of Joshua.

Another objection has often been made to this passage, in order to show that Joshua could not be the writer of this book, because it is here said, *and there was no day like that before it, or after it*; from which we are told, that this was written

at a very distant period. But this was the observation on what he had referred to in the book of Jashur, when the Hebrews, under Moses, conquered Amalek, saying—*there was no day like that, before it, or after it, when the Lord hearkened to the voice of man*; evidently referring to the time of Moses, as it could not be applicable to the time when Joshua conquered the Amorites; for if it were to be applied to him, as the translators have applied it, it must then appear that there was a more remarkable day, when the Lord hearkened to the voice of Moses, and conversed with him *face to face, as a man speaketh to his friend*. The translation of this last clause, however, is obviously erroneous; for it is not true that *there was no day like that, before it, or after it, that the Lord hearkened to the voice of man*. God had hearkened to the voice of man from the beginning; when he appointed sacrificial worship, he hearkened to the voice of all the churches to the time of Noah, to the time of Abraham, to the time of Moses, to David, to the prophets, even to the end of the Theocracy. This clause literally means, that when they obeyed the commands of God, then he hearkened to their supplications; and, that when he hearkeneth, he defendeth them. See Jer. xi. 11, &c. The clause reads—*when Jehovah hearkened to the voice of man: then Jehovah fought for Israel*. The whole of this verse was applied to Moses, Jashur, or the upright; for there was no instance on record, that God had, before the time of Moses, or after his time, condescended in so visible a manner to make known his will to man, agreeably to what is recorded, Deut. xxxiv. 10; *And there arose not a prophet since in Israel, like unto Moses; whom the Lord knew face to face*.

Hence we are enabled to see something of the great design in bringing the Hebrews from Egypt. The worship of the true God had been continued among them from the time of their going into Egypt to the Exodus; the priesthood had devolved on Joseph, in whose line of the first-born it had been a hundred and eighty years before the Levitical priesthood; therefore this great and God-like work was not undertaken for the destruction of the people, as I have shown on Deut. vii.; but for the total destruction of idols, and idolatrous worship. For we have seen, that the standing still of the sun and moon is not written in the book of Jashur, the upright, i. e. the Pentateuch, which is the book of Jashur; nor in any other book. But the destruction of idols, and of idol worship, is written by the venerable penman; he, therefore, for a justification of his conduct, refers to the commands of God, which were given to Moses, the up-

right, to destroy the governments of Canaan : *Is it not written in the book of Jashur ? viz. Is it not written in the book of Jashur, that their governments should be put out from under heaven ?*

So the sun stood still in the midst of heaven, and hasted not to go down, about a whole day. According to the common version, we are again told that the sun stood still, with the extraordinary addition of his remaining there for a whole day. I have before observed, that this miracle would have been seen over half the world ; and the other half must have remained for the same period in darkness. We shall, however, find, when the true and obvious application of certain words in this verse shall be made, that it will be in perfect agreement with the preceding part of the narrative.

The translators have applied the word **בִּרְצֵי** *bachatsi*, to the *midst*, or the meridian, and thus have translated this word, *in the midst*. Now this word **בִּרְצֵי** *bachatsi*, means, properly, a visible *division* ; but it cannot, with any propriety, be said, that the sun is in the visible division of heaven, except when he is on the horizon ; and as the whole circumference of the heaven is one only, it must be evident that if the sun had been in the meridian, it could not have been in the *division* of the heaven ; but being in the horizon, it was truly in that circle which divides the upper from the lower hemisphere, and which is with the utmost propriety called, *the division of the heaven*.

The reader will recollect what has been said, when Moses directed the Hebrews to defend themselves against Amalek, to which Joshua here refers. *Exod. xvii. 12, And his hands were steady until the going down of the sun.* Therefore, referring to the time when Moses was stationed on the top of the hill, *till the going down of the sun*, or till the sun was in the *division of the heaven* : Joshua here says, *Till the sun stood in the division of the heaven, he hasted not to depart while the day ended.*

Hence it appears that the 12th verse refers to the total destruction of the symbols of the sun and the moon, which were worshipped in the temples of those idolaters. And the 13th verse contains a declaration, that this was done when the sun was setting, to the inhabitants of Gibeon, and the moon was rising over Ajalon. And in confirmation of this, the sacred writer, in the last clause of this verse, refers to *Exod. xvii. 14*, where it is written in this book of *Jashur*, or the *upright*, that *the Lord fought for Israel*, when Amalek, the worshipper of the symbols of the *sunlight*, and the *moonlight*, attempted to

destroy the worshippers and the worship of the true God ; but whose remembrance was *blotted out from under heaven*. To this book of *Jashur*, i. e. *Moses*, or the *upright*, I say, Joshua referred, when he said, *Is it not written in the book of Jashur ?* He could with truth refer to this that was written at the command of God by Moses, and which was *rehearsed* to Joshua, for him to *rehearse* it to the people ; where it is said, *And the Lord said unto Moses, Write this for a memorial in a book, (the book of Jashur,) and rehearse it in the ears of Joshua ; for I will utterly put out the remembrance of Amalek from under heaven ;* Exod. xvii. 14.

As the Hebrews were commanded to contend with the idolaters till the setting of the sun, or till the time of the evening sacrifice, which is recorded in the book that I have proved to be the book of *Jashur*, Exod. xvii. 14, or *Jeshurun*, when Moses contended against Amalek for the space of a whole day, or till the *setting of the sun* ; it proves to a demonstration, that Joshua was obedient to the injunction of Moses, when he in like manner fought the Amorites till the *setting of the sun*. And thus he refers to this circumstance, which was commanded to be recorded for the observance of Joshua, the battle against Amalek till the *setting of the sun*, when Moses, i. e. *Jashur*, or *Jeshurun*, contended against this worshipper of the sun and moon, to establish the worship of God.

One thing is most singular in the order of the Divine Providence respecting the idolaters of Canaan. While their lights were burning in their temples as symbols of the *sunlight*, and the *moonlight*, and while the worship of the light of the two orbs, the sun and the moon, was celebrating, that pagan abomination was totally destroyed about the full moon, when the sun was setting in כֶּדְצִי, in the *division* of the heaven, to the people of Gibeon, and when the moon was rising over the valley of Ajalon, both the luminaries being above the earth ; evidently showing those bigotted nations that even the presence of their idols had no effect in restraining the power of the army of the Hebrews.

This view of the subject is as perfectly consistent with enlightened reason, as the translation I have given is with the original text ; and I have confirmed it by the Scripture itself, by referring to other parts of the sacred volume where the same words have the identical meaning I have given them. Here we have no subversion of the immutable laws of nature, which, had it been as stated in the authorised version, would not only have forced a conviction of the truth of the religion of the Hebrews

among the Canaanites, but among all the pagan worshippers in the world. Some may ask, What objection could there be to their thus being convinced? I answer: This, no doubt, would have forced a belief of the superiority of the religion of the Hebrews; but *force* will not reform the life. We see that God works by reasonable means to convince man of his error. The judgment is to be first convinced before a man can change his life; and thus we see that showing the people of Canaan that the gods they worshipped were not able to deliver them from the overwhelming power of the Hebrews, was the only rational way to convince them how absurd it was to worship the sun and moon, instead of worshipping the one Omnipotent Creator of these glorious luminaries.

J. BELLAMY.

NECROLOGY.

THE LATE REV. S. PARR, LL.D.

*"Vir vere magnus, si quid magni habent probitas, pietas, fides,
Summa eruditio, par modestia, mores sanctissimi."*

THE eminent erudition and benevolence of the late Dr. Parr were so generally acknowledged, and so justly venerated, that his memory cannot fail to be long and affectionately cherished by all who profess an interest in the honor of their country, and delight in seeing lustre reflected on letters.

Of his scholastic attainments, it becomes few to speak, since few can be found capable of appreciating their excellence, or of estimating their extent; but it may be permitted to the most incompetent of writers to remark, that it has long been the current persuasion among those best qualified to form an opinion on the subject, that in rare and elegant classical knowledge he was unsurpassed in the learned world.

"It was the notion only of those who did not know Dr. Parr," says an able and impartial critic, "that his learning was confined to the structure of sentences—the etymology of words—the import of particles, and the quantity of syllables." His attainments were, in truth, as remarkable for their variety as their depth. He was profoundly read in History, Morals, Legislation, and Divinity: with all the minute and illustrative facts connected with the liturgies, forms, and doctrines of the church he was intimately and accurately acquainted; and of the old

school of learning he might be considered one of the few surviving devotees.

When it is remembered that, of these vast acquirements, by far the greater part were made, not in the ease of affluence and leisure of independence, but under the combined pressure of time and poverty, our respect for his great intellectual powers will, probably, be transcended by our admiration of his superior moral worth. And while we think on his enterprising spirit and his enduring patience, performing "all the tasks of hope," in a state that might justify murmurs of discontent, if not expressions of despair, we may rationally be disposed to apply to him the encomium of Cowley, and say, that "*his genius and learning were among the least of his merits.*"

With proud and perpetual satisfaction must Dr. Parr have reflected, that his splendid fame in literature and honorable success in life, were the pure result and the bright reward of his vigorous mental exertions and unsullied moral conduct; while the contemplation of his toils and his triumphs is eminently calculated to prompt those who may hereafter be placed in circumstances of similar exigency, to imitate his laborious perseverance and rigorous integrity.

It has been eloquently observed, that "the man who has delivered his country from oppression, or freed the world from error, can excite the emulation of a very small number; but that he, who has repelled the temptations of indigence, and disdained to relieve himself from distress by the sacrifice of sincerity, may animate multitudes by his example to the same constancy and rectitude of mind." To be enabled to display a pattern of excellence, in prosperous as well as adverse fortune, is given but to few—such, however, was the favored lot and the unquestioned merit of Dr. Parr, who, at different periods of his life justly exemplified the virtues which peculiarly belong to both of those trying vicissitudes.

He was one, indeed, whom "no servile hope of gain; or frosty apprehension of danger, could make a parasite to time, place, or opinion." As, in the shade of obscurity, and the midst of privation, he exhibited singular cheerfulness of temper and singleness of heart; so, in the fulness of success, he manifested no arrogance of spirit, dereliction of principle, or abatement of sensibility. Considering employment as the great instrument of mental dominion, and knowing vigilance to be the only security for human excellence, he continued to prosecute his studies with vigor, and was careful not to leave his virtues unguarded by caution.

His abilities were actively employed in the cause of morality and religion ; and his fortune was liberally expended in the relief of necessity, and encouragement of industry ; while his hospitality was generous without being lavish, and cordial without being ostentatious.

In "an age of wild opinions," it is no inconsiderable praise to say, that he was free from any tincture of scepticism on the one hand, or of fanaticism on the other ; and that, uncorrupted by examples of successful subserviency, he was inaccessible to the allurements of ambition.

Of the established doctrines of the Church of England he was an enlightened and intrepid supporter, and of pure Whig principles an able and *consistent* advocate. His own words, in the contrast of the characters of Warburton and Hurd, have been happily applied to himself : "He never thought it expedient to expiate the artless and animated effusions of his youth, by the example of a temporising and obsequious old age ; he began not his course, as some have done, in speculative Republicanism, nor did he end it, as some persons are doing, in practical Toryism."—

To the cause of liberty, Dr. Parr was ardently devoted ; not because he was haughty and untractable, but because he was beneficent and humane, and desired nothing so earnestly as the general improvement and happiness of mankind. His love of freedom was confined within no narrow bounds : he thought, indeed, with an eminent philosopher, that "all who *desired*, deserved it."

Of Mr. Fox, it is well known, he was a zealous and faithful friend : he admired with noble enthusiasm, and has described with exquisite skill,¹ that great man's extraordinary powers and attainments ; the patriotic spirit which gave a more than mortal energy to his parliamentary eloquence, and the delightful simplicity that directed and distinguished his personal conduct ; the wonderful aptitude of his apprehension, solidity of his judgment, and comprehensiveness of his knowledge, embracing various departments of science, and almost every branch of literature. Of these abilities and accomplishments, so various in their character, and so perfect in their kind, the dissertation of Dr. Parr affords, unquestionably, the most admirable epitome—the most eloquent eulogium. Seldom has Friendship reposed on the altar of Affection a tribute more worthy the genius that it venerated, and the excellence which it

¹ Preliminary Essay to the Character of the late Rt. Hon. C. J. Fox.

loved! As a literary production, it cannot fail to be read with unceasing pleasure by the professors of profound learning, and with unfeigned approbation by the friends of rational freedom. If any peruse it with indifference, because they are not partial to the species of composition to which it belongs, let them remember the observation of Pliny—that “it is a sure sign we have left off doing things worthy of praise, when we listen with weariness to commendation.”

Dr. Parr's style of writing was essentially rhetorical: his arguments were always luminously stated and logically arranged. It has, indeed, been remarked, that he had too great a reverence for the scholastic rules, and that his eloquence would have been more pleasing, if it had been less perfect. His periods have been criticised as too elaborate, and his diction has been complained of as too recondite; but as an illustrious writer of antiquity has observed of an orator of Imperial Rome, “if he hazarded an unusual word or phrase, he was justified by the energy with which his meaning was conveyed.”

One of the greatest philosophers of our own day has asserted, that to have the mind occupied with little defects, where they are associated with sterling excellencies, is by no means an evidence of superior intellect or refinement, but rather indicates a contracted understanding and a vitiated taste. Whoever, then, shall put in competition the unfrequent blemishes with the manifold beauties obvious in all Dr. Parr's literary compositions, must surely be content to be considered “not as nice, but as dull; as less to be censured for want of candor, than pitied for want of feeling.”

In every page of his writings we are sure to meet with some observations of striking acuteness—some precepts of paramount importance; some sentiments of exalted morality, supported by various brilliant quotations, embellished by many ingenious images, and clothed in language always perspicuous and animated, unequalled in its felicitous application, and inimitable in its classical purity.

As the comedies of Congreve were said to have too much wit, the writings of Dr. Parr have been thought to superabound in learning: the same remark is surely applicable to both; “it is a pity that so few authors have the like fault.”

His mind, indeed, was full to overflowing, and he poured forth its rich resources with a profusion perfectly characteristic of his generous disposition.

It is an old observation, that our nature hardly allows us to have enough of any thing without our having too much; and

that a writer cannot always so rein in his ideas, but that they will carry him away, as a vessel that is brimful is apt to run over.

Dr. Parr's supreme excellence in criticism is well known. The articles which he contributed to various periodical journals² are universally admitted to be masterly proofs of his strength in grappling with argument, his skill in exposing sophistry, and his power in enforcing truth. It was always his inclination to praise rather than to blame; but he never shrunk from the infliction of deserved reprehension; for he thought that, sometimes to spare the sharpness of invective, is to compromise the interests and the dignity of virtue.

Every man takes a pleasure in doing what he knows himself to do well: it is not surprising, therefore, that Dr. Parr delighted in disputation. Gifted with incomparable quickness of perception, and unparalleled capacity of memory, together with an imagination which promptly supplied sound illustrations of wisdom, or sportive sallies of wit, it was impossible that he should not be regarded as an intellectual gladiator of formidable strength and dexterity. In serious argument he was almost invariably triumphant; and, when led on lighter subjects, by a love of paradox or playfulness, to signalise himself by the assumption of the weak side of a question, it was, nevertheless, most difficult to conquer him, or, at least, to make his defeat apparent. Many of his opponents might, possibly, apply to him the saying of Thucydides, when interrogated which was the better argumentative wrestler, Pericles or himself—"When I throw him, he declares he was never down; and he persuaded the spectators to believe him."

If Dr. Parr was not always the most gentle, he certainly was one of the most generous of adversaries in contention: keen without censoriousness—in triumph, elate without insolence. Feeling very intensely the sentiments he communicated, he constantly expressed them with a vigor and a vehemence corresponding with his inherent intrepidity of spirit and acuteness of sensibility: if, in the fervor of debate, any manifestation of asperity or anger escaped him, very transient was its influence; for the placability of his temper was unquestionably not inferior to its ardor; but his scorn of all selfishness and servility, his detestation of tyranny, cruelty, and injustice, he was much too magnanimous even to utter, in moderate or measured terms.

Although no man was better read in, none, perhaps, had less love of the writings of controversialists than Dr. Parr. The

² The Monthly Review, British Critic, and Classical Journal.

inveteracy displayed in their disputes ; the harshness pertaining to their doctrines, so foreign from the genuine tone and temper of Christianity, excited his unqualified dislike and displeasure, which he hesitated not to express with perfect impartiality, whether applied to established bigotry or sectarian dogmatism. At the same time the companion of Dr. Johnson and Dr. Priestley, it may fearlessly be asserted that Dr. Parr was wholly free from the narrowness of prejudice and party—the littleness of jealousy and envy ;—“ he could bear an equal with or without the sacred name of a friend,” and endure an inferior, though unrecommended by the blandishments of a flatterer.

Of the great number of contemporary publications which, by accident or design, fell under Dr. Parr’s observation, it is difficult to describe the patience of his examination, or the indulgence of his criticism. In nothing, perhaps, was the magnitude of his mind more apparent, than in the candor and generosity of his literary judgments, which no public principle, nor private pique, nor interest, nor injury, could warp or pervert. With the firmest decision, and most finished courtesy, he fully and freely imparted to all who addressed him, whether known or unknown, his genuine impressions and sentiments : for, in pronouncing his opinion on the merit of a work, he was not influenced by the name of the writer, but guided intirely by the quality of the composition ; and all who have, at any time, had occasion to seek, or hear his critical decisions, will admit, that none ever censured with greater gentleness, or commended with more unbounded liberality !

It was a favorite maxim of Dr. Parr’s, that a man can hardly have any point of pride that is not pernicious to him : acting on this wise and humane principle, he never wrapped himself up in the gloom of his own presence, but accorded to all, however insignificant or uninformed, his undivided attention. His conversation was constantly productive of rational entertainment and solid instruction ; for, like a great character in English history, “ his understanding, knowlege, and eloquence, were bent on his heart, to make himself and others, not in words and opinions, but in life and action, good and great ;” and never did he lose an opportunity of rousing in the minds of his hearers those manly and just sentiments which are the true supports of the social world—the best guardians of the common rights of humanity.

As a preceptor, whether in a superior or subordinate station, great was his ability in prompting industry ;—eminent his resolution in combating perverseness, and unwearied his kindness in

assisting infirmity. No man knew better how to command the respect, and, at the same time, to attract the regard of those whom he taught; and to this cause may be ascribed the wonderful success which he had in controlling the petulance of the froward, in rousing the sluggishness of the indolent, and in refining and confirming the virtues and talents of the highly gifted and diligently disposed. Faults of inconsiderable consequence he was wont intirely to overlook; but offences of real importance he omitted not to reprehend with due severity. Perfectly fearless in his nature, and frank in his disposition, he was readily disarmed by candid submission, but never daunted by daring violence; while in all he recommended, enforced, or inculcated, he

Put so much of the heart into the act,
That his example had a magnet's force,
And all were swift to follow whom all loved.

Of the attachments thus inspired, years did not in any degree deaden the impression, nor worldliness diminish the warmth: many were the ways, and frequent the occasions, of their manifestation: they were recognised in numerous friendly offices, and recorded on various costly gifts, tokens of veneration and gratitude, well befitting the dignified fortunes and feelings of the donors, and justly worthy the acceptance of him, to whom they were so affectionately presented, and whose delight was great in contemplating them as testimonies of the unabated love and reverence of the earliest and dearest objects of his affection, interest and anxiety.

Of his general deportment, it may be said, that it was suitably grave and serious without any affectation of solemnity or austerity, and occasionally animated to the highest degree of cheerfulness: it was not his opinion that no Christian can be safe who is not dull, and that every enjoyment approaching to merriment is unprofitable.

He thought, with Tillotson, that "he who would do right to religion, cannot take a more effectual course than by reconciling it with the happiness of mankind." Dr. Parr's piety was, indeed, not speculative, but practical. He chose not a particular day in the week, or hour in the day, for its exercise: it was a deep pervading principle, which constantly animated and controlled his conduct. The spirit of charity, which he emphatically inculcated in the pulpit, he actively illustrated in every domestic relation—his benevolence was boundless and unweary: not satisfied with relieving the severer wants of the poor, he earnestly endeavored to promote their harmless gratifications;

while to advance their eternal welfare was the earliest and latest object of his care.¹

His parish church, from being "one of the meanest," became, by his bounty, one of "the best adorned places of public worship which the neighborhood presented." He greatly enlarged, and so richly embellished it, that it might truly be said—he found it brick, and left it marble. Many and magnificent were the instances of his private liberality—of his support of scholars in indigence, and of clergymen in distress; and none, it is believed, in any kind of need or necessity, of whatever country, calling, or complexion, ever solicited in vain his alms, his counsel, or his compassion. From a long intercourse with the world, he acquired no moroseness or suspicion; so artless, indeed, and susceptible was his nature, that it has been said, he not unfrequently wrote and acted as if he had lived in the commonwealth of Plato. Preserving unimpaired, to an extremely advanced age, all the original vigor of his expansive mind, and the best affections of his generous heart, he died, in the love and respect of all who knew him, with "the calmness of a philosopher, and the piety of a Christian."

What his funeral lacked
In images and pomp,
Was supplied with honorable sorrow.

To no man, who is not endowed with very extraordinary faculties, can the transcendent learning, critical skill, and luminous eloquence of Dr. Parr, be fit objects of emulation; but it consists with the abilities, and it is to be hoped, with the inclinations of many, to imitate the less shining but not less salutary qualities by which he was so justly distinguished; the lofty independence of his principles, the eminent benignity of his temper, his perpetual attention to the most important duties of the pastoral office, and his constant exemplification of the most endearing virtues of the Christian character.

Such were his merits, and he was rewarded, not indeed with exalted preferments, but, to a mind liberal as his, with distinctions far more inestimable, the unfeigned affection and cordial admiration of a vast number of the most illustrious and accomplished persons of the times in which he lived.

From the failings of humanity he was undoubtedly not free; he had many eccentricities and some weaknesses; but they may

¹ Vide the eloquent and affecting discourse preached at the funeral of Dr. Parr, March 14th, 1825, by his admirable and most esteemed friend, Dr. Butler, Archdeacon of Derby, and Head Master of Shrewsbury School.

truly be said to have been lost in the radiance of his virtues : and surely, whoever shall hereafter attain the deepest classical erudition and the most comprehensive practical excellence, need not think his learning or his piety undervalued, when laid in the balance with, and compared to that of Dr. Parr.

ADVERSARIA LITERARIA.

NO. XXXIX.

Inscription on the plate laid over the coins deposited under the first stone of the new London Bridge, June, 1825.

PONTIS VETUSTI
 QVVM PROPTER CREBRAS NIMIS INTERIECTAS MOLES
 IMPEDITO CVRSV FLVMINIS
 NAVICVLAE ET RATES
 NON LEVI SAEPE IACTVRA ET VITAE PERICVLO
 PER ANGVSTAS FAVCES
 PRAECIPITI AQVARVM IMPETV FERRI SOLERENT
 CIVITAS LONDINENSIS
 HIS INCOMMODIS REMEDIVM ADHIBERE VOLENS
 ET CELEBERRIMI SIMVL IN TERRIS EMPORII
 VTILITATIBVS CONSVLENS
 REGNI INSVPER SENATVS AVCTORITATE
 AC MVNIFICENTIA ADIVTA
 PONTEM
 SITV PRORSVS NOVO
 AMPLIORIBVS SPATIIS CONSTRVENDVM DECREVIT
 EA SCILICET FORMA AC MAGNITVDINE
 QVAE REGIAE VRBIS MAIESTATI
 TANDEM RESPONDERET
 NEQVE ALIO MAGIS TEMPORE
 TANTVM OPVS INCHOANDVM DVXIT
 QVAM CVM PACATO FERME TOTO TERRARVM ORBE
 IMPERIVM BRITANNICVM
 FAMA OPIBVS MVLTITVDINE CIVIVM ET CONCORDIA POLLENS
 PRINCIPE
 ITEM GAUDERET
 ARTIVM FAVTORE AC PATRONO
 CVIVS SVB AVSPICIIS
 NOVVS INDIES AEDIFICIORVM SPLENDOR VRBL ACCEDERET,
 PRIMVM OPERIS LAPIDEM
 POSVIT
 IOANNES GARRATT ARMIGER
 PRAETOR
 XV. DIE IVNII
 ANNO REGIS GEORGH QVARTI SEXTO
 A. S. M.D.CCC.XXV.
 IOANNE RENNIE S.R.S. ARCHITECTO.

Latin Inscription.

FERENTINO crowns the loftiest of several little fruitful hillocks, which are ranged round in the form of a crater in the

middle of the wide valley which stretches from Palestrina and Fregene to the mountain barrier of Arpino. As we climbed up, we saw a groupe of finely-formed peasant girls filling their brazen vessels at a fountain. Their two-handled small-necked urns, with chased and spreading labra, are probably such as were carried to the same spot by the maidens of the Hernici.

After having examined the remains of the three ranges of the Cyclopean work, and the citadel in which this massy construction is surmounted by the opus quadratum, and topped by the Saracenic which supports the Vescovado, we proceeded through the Porta Sanguinaria to the South-eastern side of the city, where, on the projecting and naked face of a rock, the following inscription still remains:—

A. QVINCTILIO. A. F.

PAL. PRISCO

IIII VIR AED POTEST. IIII VIR IVRE

DIC. IIII VIR. QVINQ. ADLECTO EXSC

PONTIF. PRAEF. FABR

HVIVS OB EXIMIAM MVNIFICENT QVAM IN MVNIC * *

SVOS CONTVLIT SENAT STATVAM PVBLICE PONEND IN
FORO VSPSE

VELLET CENSVERE. H. A * R. HIC EX S. C FVNDOS CE-
PONIAN

ET ROIANVM ET MAMIAN ET PRATVM EX OSCO AB R.
REDEM

H. S * * * * . * ET INAVIT. R. PREDDID. EX QVORVM
REDITV DE HSVIM CC.

QVODANNVS VI ID. MAI. DIE NATALI SVO PERPET. DA-
RETVR PRAESENT

MVNICIPIB. ET INCOL. ET MVLIERIB NVPTIS CRVSTVL P.
I. MVLSI HEMN

ET CIRCA TRICLIN DECVRIONIB MVLSVM ET CRVST.
ET SPORTVL HS * *

ITEM PVER CVRIAE INCREMENT ET VI VIR. AVC QVI-
BVSQ. V VECRVST

MVLSVM ET HS V. III N ET IN TRICLIN AFO AMPL. IN
SING * HS. III ET INORN

STATVAE ET IMAG. MEAR RES. P. PERPET HS XXX N.
IMPEND ARBITR IIII VIR

AEDILIVM CURA FAVORABIL * * SI FVERIT PLEBEIS
* INE DITINCTIONE .LBER

TATIS NVCVM PARSIONEM * * DXX ET EX VINI VRNIS.
VI POTIONEM

E MINISTRATION DIGNS INCREMENTIS PRAESTITERIVT

VOL. XXXI. Cl. Jl. NO. LXII. 2 D

418 *Oxford English Prize Poem, for 1825.*

*The Titles of a Grand Vizier from a Signet, Anno
Hejra, 1222.*

الملك اعتماد الدولة
ثابت انظام هزب رسل
جنگ بهادر سنه

OXFORD ENGLISH PRIZE POEM,

FOR 1825.

THE TEMPLE OF VESTA AT TIVOLI.

THE dark pine waves on Tibur's classic steep,
From rock to rock the headlong waters leap,
Tossing their billowy crests in wild career,
Beauteous in all the majesty of fear.
There is a nameless charm on earth and sky,
That melts the soul by its soft witchery;
The olive smiling on the sunny hill,
The golden orchard, and the laughing rill,
The fountain bubbling in the mossy grot,
The rocky cave, the Naiad's favor'd spot,
And far o'er mountain, wood, and sheeted foam,
The glory of the earth—eternal Rome.

This, this was Vesta's seat, yon craggy stone,
In simple state uprear'd, her virgin throne;
Where all was pure as virgin's murmur'd prayer,
The cloudless firmament, the taintless air,
The ceaseless dash of Anio's sparkling tide,
The flame from heaven's ethereal fount supplied,
And the light forms that trod the marble shrine,
For earth too fair, for mortal too divine.

And lo, where still ten circling columns rise
High o'er the arching spray's prismatic dyes,
Touch'd, but not marr'd, as time had paused to spare
The wreaths that bloom, in lingering beauty there.
E'en where each moss-grown wreck might seem to mourn
Her rifted shaft, her loved acanthus torn,

Nature's wild flowers in silent sorrow wave
Their budding sweets o'er art's neglected grave.

But ye who sleep the calm and dreamless sleep,
Where joy forgets to smile, and woe to weep;
For you, pure maids, a long and last repose
Has still'd each pulse that throbs, each vein that glows;
For oft, too oft, the white and spotless vest,
Conceal'd a bleeding heart, an aching breast;
Hope that with cold despair held feeble strife,
And love that parted but with parting life.
Still would the cheek with mortal feeling burn,
Still would the heart to fond remembrance turn;
Vow all itself to heaven, yet now in vain,
Sigh for its thoughts, yet fondly think again.—

And thou, immortal bard, whose sweetest lays
Were hymn'd in rapture to thy Tibur's praise,
Weep not her olive groves' deserted shade,
Her marble shrines in mouldering ruins laid,
The silent echoes of her voiceless hill;
There all is mighty;—all is glorious still:
Flowers—yet more bright than Roman maiden wreath'd;
Prayers—yet more pure than virgin priestess breath'd;
A fane—more noble than the vestal trod,—
The Christian's temple, to the Christian's God.

R. C. SEWELL.

MAGDALEN COLL.

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LATELY PUBLISHED.

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Tabula itineraria Peutingeriana primum ære incisa et edita a Fr. Chr. de Schlegel MDCCLIII. de novo cum cod. Vindoboni collata, emendata, et nova Conr. Mannerti introduct. instructa studio et opera acad. Litt. reg. Monacensis 4to. maj. Lipsiæ. 1824.

Annnonce de l'Atlas, et de la Géographie d'Hérodote.—Atlas contenant, par ordre des temps, les cartes relatives à la Géographie d'Hérodote, Thucydide, Xénophon; et les plans de batailles décrites par ces trois grands historiens, &c.; le tout (107 planches) dessiné par des tacticiens et des Géographes distingués, d'après les recherches de J. B. Gail; ouvrage utile à l'intelligence des historiens anciens, et faisant suite au philologue de J. B. Gail, et à la collection des œuvres d'Hérodote, Thucydide, et Xénophon, et à la Géographie d'Hérodote. à Paris, chez Gail neveu, rue neuve des Petits-champs, No. 12. Prix 60 fr. Idem, avec les Tableaux Chronologiques, 72 fr.

Du même: Géographie d'Hérodote, prise dans les textes Grecs de l'auteur, et appuyée sur un examen grammatical et critique. 2 vols. 8vo. 18 fr. Id. 4to. 30 fr. Pap. vél. 60 fr.

Nous sommes bien en retard sur l'annonce de cet excellent ouvrage; car depuis 4 mois il est si bien connu en Angleterre que le *Quarterly Review*, No. 61, Dec. 1824, s'emparant de l'idée de M. Gail, annonce un Atlas de la Géographie des trois grands historiens et des plans de leurs batailles. M. Gail n'est pas privé du tribut d'estime qu'il mérite, en effet on le nomme comme devant fournir avec D'Anville et Rennel, une bonne partie des cartes et plans de l'Atlas projeté. C'est mettre M. Gail en bonne compagnie; et certes il en est digne.

Nous reviendrons sur cet ouvrage l'un des plus remarquables qu'on ait publiés depuis bien des années. En attendant faisons nous un devoir de dire qu'il contient quantité d'aperçus ingénieux et fins, et de véritables découverts en histoire, en tactique, en géographie.

Avis relatif à la collection des Œuvres de Xénophon, de Thucydide, d'Hérodote, de Théocrite, 25 vol. 4to., dont il n'existe que quarante exemplaires complets en papier vélin.—A Paris, chez Ch. Gail neveu, à la Bibliothèque du Roi, rue neuve des Petits-champs, No. 12. Les lettres doivent être affranchies.

M. GAIL a consacré trente années, c'est-à-dire sa vie presque tout entière, à l'étude des trois grands historiens, et à la collation des nombreux manuscrits de leurs textes.

L'impression en est maintenant terminée.

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Il ne sera question ici que des ouvrages de J. B. Gail, qui se trouvent chez Ch. Gail neveu, au collège royal, place Cambrai.

Amours de Léandre et de Héro, Grec-Latin-Français, avec Notes et Index. 1 vol. 4to., pap. vélin, br. 5 fr.

Anacréon, Grec-Latin, 8vo., br. 3 fr.; *id.* papier vélin, br. 5 fr.; *id.* Grec-Latin-Français, avec Notes, fig. et musique, 1 vol. 4to., papier vélin, br. 15 fr.; *id.* Grec-Latin-Français, avec fig. et musique, 4 vols. 18mo. 7 fr. 50 cent.

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Les trois Fabulistes, Esope (Grec-Latin-Français), Phèdre (Latin-Français), et La Fontaine, avec Notes; 4 vols. 8vo. 15 fr. De ces 4 vols. Esope pris séparément, 5 fr.; Phèdre, 5 fr.; Incessamment un 5^e vol. de Commentaire sur La Fontaine, 5 fr.

Lucien (*Mythologie*), Grec-Latin-Français, 1 vol. 4to. 5 fr.; *id.* pap. vélin, 9 fr.

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Tableaux Chronologiques des Principaux Faits de l'Histoire, avant l'ère vulgaire, prix 8 fr.; le 1.^{er} paraîtra sous peu. Depuis l'ère vulgaire, 1 vol. 8vo. prix 3 fr.

Mrs. BOUTE, Bookseller, of York Street, Covent Garden, has just published a Catalogue in octavo of German works at present on sale. Many useful Remarks are interspersed, and its most important feature is an 'Account of German Literature,' written by Professor Schlegel, who lately visited this country. We subjoin a few Extracts, but must refer our readers to the Catalogue itself.

THE Literature of Germany is of more recent origin than that of almost any Country of Europe.—Our nation, indeed, can boast of more antient monuments of her language than most of her neighbours. Throughout every century of the middle ages, and even long before Tacitus, who bears testimony to the existence of circumstantial heroic songs, (for circumstantial they must have been to supply the place of Annals) German Ballads have been composed: often, indeed, artless, but also not unfrequently characterized by considerable skill, and sometimes even possessed of peculiar elevation, strength, and energy. But these antient poems have, for the most part, disappeared; and in those which still remain, the language is so antiquated, that their knowledge of it must be acquired, even by the natives, with almost as much labor as that of another country. The epoch of a literature is, usually, and with justice, dated from the period when the language, according to the measure of its powers of developement, has attained to such a degree of maturity, that the works, which are admired on account of other qualities, are also deemed models in point of style, and through their powerful influence in fixing modes of expression, are destined to retain their first freshness and brilliancy for centuries. This epoch was of earliest occurrence in Italy more than five centuries ago; in Spain, under Charles the Fifth, and Philip the Second; in England, in the reign of Elizabeth; in France, under Richelieu, and Louis the Fourteenth; with us, about the middle of the last century. That, with reference, therefore, to the abundance of distinguished works in the department of literature, properly so called, we cannot yet vie with several other nations, ought neither to be a matter of astonishment, nor to be made a subject of reproach. Nature deals out the gifts of genius, at one time sparingly, and more liberally at another, but never lavishly; and a considerable period must elapse before mental treasures of a varied character can be extensively accumulated. Yet, within the above-mentioned period of between seventy and eighty years, a great activity and productiveness have been displayed; new and striking phenomena have closely followed each other; and we have only to mention the names of Klopstock, Lessing, Winkelmann, Wieland, Bürger, Goethe, Johannes Müller, Herder, Schiller, (to say nothing of our younger contemporaries) to establish our claims to European recognition.

We could easily cite numberless instances to prove that foreign writers have acquired the reputation of superior capacity and originality in speculation, merely because they have contrived to appropriate dexterously to themselves what they derived from German books, or from the communications of German Literati. For plagiarism has, hitherto, been committed against Germans with the utmost facility, and with very little chance of detection. Germany, though placed intellectually, as well as geographically, in the very heart of Europe, has always been, to this day, a *terra incognita*, even to her nearest neighbours. But this peculiarity in her condition is not without its advantages; sovereigns travel *incognito*, because the pleasure they derive in obtaining a knowledge of men is heightened by their remaining themselves unknown. We are, if I may so express myself, the cosmopolites of European cultivation: we trouble ourselves very little with asking in what country a new truth has first been brought to light; we are prevented by no partiality or narrowness of view, from instantly acknowledging and turning to account every advance in knowledge, without regard to the country in which it was made. Foreigners have never, by their excessive admiration, seduced us into any thing like the natural vanity which has had so deleterious an influence on our western neighbours; here we have the least ground for complaint. On the other hand, their censure does not affect us; for we know before-hand that, for the most part, it originates in the want of acquaintance with us, or in rooted prejudices, and narrow habits. The charge of pride, however, may not unfairly be brought against several German writers, because, conscious of their superiority, they are too much in the habit of looking on what is done in other countries, in several departments, as altogether insignificant. It is, however, difficult to avoid, at times, returning depreciation for depreciation; for the opinions respecting us, which reach us from abroad, often appear to us as absurd, as would be the attempt of a goldsmith, skilled in the production of all manner of trinkets from the metal which he receives in a malleable state, but who never saw the shaft of a mine, who should proceed to the mountain-ravine to dig for the noble ore. When, for instance, as was the case some years ago in Scotland,¹ a celebrated teacher of what, in his country, receives, not very appropriately, the name of philosophy, proceeds to pass sentence of condemnation on the modern German philosophers, from Kant to our own times, without knowing the language, without having read their writings, without even having the least idea of the want of the genuine speculation which called forth that great and memorable mental movement, we can return no other answer than that he knows nothing of the subject on which he presumes to talk, and that these are matters which lie far above his horizon.

It is not my intention to deny the defects of our scientific literature: it was, indeed, always my aim to elevate myself to an European point of view for all the phenomena of the age. The solidity of learned research is often unaccompanied by the talent of skilful communication;

¹ M. Schlegel here alludes to the labors of Dugald Stewart, in the Supplement to the Encyclopedia Britannica.—(Translator.)

the mass of learning has sometimes so far oppressed the mind that it cannot give to it the advantage of a dignified and elegant form; the profundity of thought, which cannot be mistaken, is not unfrequently destitute of the perspicuity which would exhibit it to advantage. The German writers, like their countrymen in general, do not bestow sufficient care on their external appearance, and hence, for the most part, their style resembles the negligent typographical execution of their books. The endeavor, also, to be original, which, from the general diffusion of knowledge, and the prevalence of scientific activity, is by no means an easy matter, has occasionally seduced them into intentional paradox; often, too, has native originality, heightened by a life of retirement, announced itself by fantastical singularity, while the enthusiasm for the beautiful and sublime, to which our nation has a decided tendency, has degenerated into a species of fanaticism.

The German mind has, upon the whole, taken rather a speculative than a practical direction. This peculiarity has its foundation partly in its natural properties, partly in external circumstances, in social and national relations. On that account, perhaps, an acquaintance with our literature might be considered as a salutary counterpoise in the case of a nation of an exactly opposite character. For the question which is incessantly repeated on all occasions—In what manner can we avail ourselves of this in political or domestic economy, in trades and mechanical arts, or in commerce?—is destructive to philosophy, to disinterested mental exertion, guided by no regard to extrinsic consideration, but directed solely to the discovery of principles in their unity. I cannot find so apt a comparison for the way of speaking to which I have been alluding as *Falstaff's* soliloquy on honor. When we ennoble a formless accumulation of real or supposed observations furnished by experience, with the name of science, the philosophical vital spark inevitably escapes from her; she sinks to coarse empiricism, and the contempt of speculation must, in the end, act prejudicially on practice itself.

We Germans have cause to esteem ourselves fortunate in the relations between Church and State, which exist with us. Through the perpetual political equality of the various religious parties, which was established by the peace of Westphalia, toleration has long been secured to us. The liberty of the press has hitherto been acknowledged only in few states of the German federation as a constitutional right; but the greater part of Germany is, in reality, in the enjoyment of a very extensive liberty of thought and communication. An immortal monarch, Frederick the Great, here set the fashion: he claimed for himself the royal right to give free expression to his opinions: but he did not wish to confine the possession of this right to himself,—he allowed it to every one of his subjects. He thus influenced our literature in a decidedly advantageous manner, though he himself not only was not acquainted with, but even disdained to be acquainted with it. Happy state, in which the people receive, with the astonishment and doubt with which they listen to the traditionary tale of an obscure and distant age, the information that the writings of a wise and incessantly active prince, to whom the country is indebted for the foundation of its fame, and the greater share of its prosperity, are elsewhere to be found in the index of prohibited books! After such examples, the idea of wishing to impede the freest investigation of theoretical opinions by arbitrary prohibition, naturally appears absurd and out of date in Germany. A

peaceful conflict of the most opposite views has, therefore, if I may so express myself, become the distinguishing characteristic of our literature. We may boast, however, at the same time, that we have but very seldom availed ourselves of this great scientific freedom, to indulge with levity in a certain contemptuous cynicism, by which public decency is shocked.

In these rapid sketches, in which I have attempted to portray the present condition of literary and scientific Germany, and its relation to the spirit of the age, I am far from presuming to entertain the idea of having exhausted the subject. They were merely intended to serve to introduce a bibliographical repertory of our literature to the English public. I promised this to the estimable collector and bookseller, the late Mr. Bohle, whose premature death is a real loss to the literary commerce of the two countries. The selection of books is, for the most part, judicious, the impression of the names and titles correct; and where practicable, short characters are added from the eloquent and ingenious publications of Madame de Staël on Germany, from esteemed English journals, or even from German bibliographical works. To all friends of German literature in England I can recommend this selection as an useful manual.

The present period, is, perhaps, favorable for procuring a more general entrance into England of the productions of German intellect. Some years ago a commencement was made, but not a judicious one. Popular novels and plays were translated and transferred by representation to the English stage. Their immorality became, and not without justice, the subject of general complaint; but the conclusion drawn to the prejudice of the whole literature of Germany was very precipitate. It was not known that these productions of the moment, which are now forgotten in Germany, though favorites with a certain class of readers and actors, were by no means highly esteemed by the nation. This was followed by the cessation of intercourse caused by the continental system, by which Napoleon endeavored to realise the language of the ancient poet, *toto divisos orbe Britannos*, against his most persevering opponents. Since the restoration of peace in Europe, a great number of well-informed Englishmen have visited Germany, and many of them have probably returned prepossessed in its favor. The favorite poet whose early death England laments (who described so picturesquely the noble banks of the Rhine, where I now write) and our Goethe, though personally strangers, bestowed on each other mutual marks of acknowledgment and admiration. Of several of our original poetical works, able and felicitous translations have appeared, among which that of Faust, by Lord F. Leveson Gower, displays distinguished talent in a most difficult undertaking. The addition to the price of German books, caused by the duty on importation, seems to offer a slight impediment to a wealthy nation; it presses severely, however, on literary intercourse, because the bookseller must often hesitate whether he shall give orders for books for which he has not received a particular commission, and of which the sale is uncertain, while he cannot return them to the continent without great loss. It cannot be denied that a duty on the introduction of foreign thoughts, which ought to be free as light and air, has something barbarous in it; and we must cherish the hope that we shall soon witness the removal of this, as well as many other restraints, on commercial intercourse, which had their origin in a narrow and exploded system of exclusion.

Bonn, February, 1825.

A. W. VON SCHLEGEL.

PREPARING FOR THE PRESS.

On the 21st of July will be published a *Manual of Classical Bibliography*, comprising a copious detail of the various Editions, Translations into the English, French, Italian, Spanish, German, and, occasionally, other languages; and Commentaries, and Works critical and illustrative, of the Greek and Latin Classics. By J. W. Moss, B.A. of Magdalen Hall, Oxford. In 2 thick 8vo. volumes.

Mr. Moss is preparing a new edition of *Lucretius*, in which he proposes to restore the text of his author by a diligent collation of all the earlier and of the later editions of importance: it will comprise a selection of the Notes of Baptista Pius, Lambinus, Tanaquil Faber, Creech, Havercamp, Bentley, Wakefield, Good, and others, and some of his own; which he intends to devote partly to the elucidation of doubtful and difficult passages, and the philosophical opinions of his author; and partly to criticism. Under the head of Notes will be given all those passages in which *Lucretius* is supposed to have imitated other classic writers, and all those in which he has been imitated by others. This edition will be divided into 2 vols.: the first will contain a Life of the Poet and a copious *Notitia Literaria*; after which will follow the Text, and at the end of the vol. will be given the Various Readings: the second will be devoted to the Notes and a very complete Index.

Manuscripts.—Dr. M'Bride, Laudian Professor of Arabic in the University of Oxford, recommended the purchase of the collection of Arabic, Persian, and Turkish manuscripts, as the Museum is particularly defective in that department of literature, and especially as there is little probability of so large and well selected a library being again offered for sale.—Dr. Nicoll, Professor of Hebrew in the University of Oxford, considered the collection of Mss. in the Persian and Arabic languages, as containing a great number of the most esteemed works in both languages, in excellent preservation and of great antiquity. The Syriac Mss. he thinks also of considerable value; and that the whole collection is more valuable than any which has been brought into England since the time of Pococke and Huntingdon.—The Rev. S. Lee, Professor of Arabic in the University of Cambridge, stated, that the Mss. taken on the aggregate, are the best he had seen collected by any one man; he considered the collection as unrivaled, from the importance and variety of

matter it contains; and that the placing it in the British Museum would be conferring a real benefit on the nation. Mr. Lee was requested by the Committee to examine the Mss. more minutely, with a view of giving his opinion respecting the condition and value of the Mss., and particularly as to the Syriac part of the collection. He represented the Syriac to consist of 68 volumes. There is one copy of the Philoxenian version of the Gospels, which is valuable; he only knows of one other copy, which is at Oxford. There are copies of the Nestorian and Jacobite editions of the Peschito version of the Scriptures, there being no other complete copy of the Nestorian edition in any of our libraries. The Nestorian and Jacobite sects separated as early as the year 500, and continued their editions in their own churches; the collection of them may be important on certain disputed passages. Some of the copies are a thousand years old: they are not all perfect, but as much so as they are generally found. There are two copies of the Gospels and two of the New Testament perfect, with the exception of the Apocalypse. After having examined more particularly the collection, Mr. Lee stated, that the Mss. are much less mutilated than he had before supposed; there is a History of the Persecutions of the Nestorians, which he believed to be unique; there is an old Chronicle, which he considers as a very curious historical document; it is written in Syriac and Arabic, in parallel columns, the Arabic in the Kufic character; it gives the dates of the bishops, and various persons of the Syriac churches, of the Persian kings, and of the dynasties of the East and West; he thinks it difficult to set a pecuniary value on the Syriac part of the collection; but had it been offered to the University of Cambridge, he would rather that 1000*l.* had been paid for it than the University should have lost it, though he thinks that sum a little above the value. With respect to the remaining part of the collection, he has examined accurately a fourth part of the Arabic, Persian, and Turkish, and which he believes to be a fair specimen of the whole; they are extremely valuable, because they are the best books in those languages. They consist of history, poetry, and grammar; commentaries on each, and commentaries on the Koran; there are also works on geography, mathematical works, and generally works on the sciences. There is also a copy of the Koran in the Kufic character, which is, perhaps, the only copy in Europe. This collection of Arabic, Persian, and Turkish Mss. is the best he has ever seen made by one person, and he thinks it cannot be worth less than 5000*l.*—Sir Gore Ouseley valued the Persian, Arabic, and Turkish part of the

collection, at from 4000*l.* to 5000*l.*; they would sell for more if taken back to Persia.—Mr. Hine was assistant to Mr. Rich, and resided with him many years at Bagdad, and kept his accounts. Mr. Rich paid between 6 and 7000*l.* for the Arabic, Persian, and Turkish Mss.—Mr. T. Hamilton had examined the Mss.; thinks the generality of them in better condition than are usually met with; the selection is a good one. He thinks the value of the Arabic, Persian, and Turkish part of the collection, worth about 8000*l.*—Mr. H. Ellis, keeper of the manuscripts of the British Museum, stated, that there were very few Oriental Mss. in the British Museum, and none in the Syriac language.

Antiquities.—Mr. E. Landseer is acquainted with antiquities similar to those shown to him, and thinks them very valuable, and that the study of the hieroglyphical part of these gems may throw light on the inscriptions in the arrowhead character. He considers the cylinders to have been signets, and that their impression was given by rolling; with respect to pecuniary value, he remembered one of a similar kind, found at Marathon, being valued at from 15 to 20 guineas; valuing the collection at that rate, it would be worth about 3000*l.*—Sir J. Malcolm had looked over these Babylonish and Nineveh antiquities; thinks, from his own experience, that this collection has been obtained at great cost: on a cylindrical brick being shown him, covered with the arrowhead character, he says it is the best specimen he had ever seen; he would give 50*l.* for it; and he thinks Mr. Rich could not have expended less than 4 or 500*l.* on the remainder of this part of the collection, independent of the gems.—Mr. W. Bankes, a member of the Committee, estimated the value of the cylindrical brick at 50*l.*, and thinks it a great object to get together a large mass of the arrowhead, and cuneiform character, as the only chance hereafter of decyphering it.—Mr. F. Palgrave considered the collection of antiquities as very valuable, and thinks such a collection may lead to important results, when we see what Dr. Young and Mons. Champollion have done with regard to Egyptian hieroglyphics; he thinks the collection of gems and other antiquities may be fairly worth 1000*l.*—Dr. Noehden, assistant-keeper of the antiquities of the British Museum, thought that this collection of Babylonish and Nineveh gems and antiquities would be a great acquisition to the Museum.—The Committee having considered the evidence adduced submit to the House, that the sum of 5500*l.* is a fair and reasonable price for this collection of Mss.; the sum of

1000*l.* for the coins ; and the sum of 1000*l.* for the Babylonish and Nineveh gems and antiquities : and they recommend to the House, that the whole of the collection of the late Mr. Rich be purchased at those prices, making altogether the sum of 7500*l.*, and that it be placed in the British Museum for the benefit of the public.

Antiquities and Curiosities.—Leo XII, since his accession, has labored to increase the vast store of literature, antiquities, and arts, of which the Vatican is the receptacle. To the Biblioteca Vaticana he has added the Cavaliere Cicognara's collection of books, amounting to 5000. He has formed a Cabinet of Mosaics. He has caused some hundreds of inscriptions on ancient marbles to be systematically arranged. In the Borgia Saloons are now to be seen seven surprisingly fine bas-reliefs, of which four came from the Forum of Trajan. Here also are placed the combatants, Entellus and Dares, from the Aldobrandini Palace; the famous Amalthea, from the Giustiniani Gallery; the double bas-relief, formerly belonging to the Ranandini collection, representing two separate scenes—the one of Diana and Endymion, the other of Peleus and Thetis; the fine statue of the sitting Silenus; the fragment of a frieze of the Parthenon; the head of Antonia Augusta, with three others; the statues of Demosthenes, the Amazon, and Julia Augusta; the colossal figure of Oceanus; and the famous Caryatide of the Temple of Pandrosia at Athens; all works of the highest value for erudition and art, and all now attracting admiration in the Museum. Add to these, the busts in marble, from the Ranandini collection, called Marius and Cato, in the Garden della Pigna; the Colossal Head, ten palms in height without the neck, which formerly belonged to the Villa Mattei, and which the antiquaries recognise as an Augustus, is now erected on an appropriate pedestal. Many other curiosities are only awaiting the care of Monsignore Marazzani to be arranged and exhibited to the public. Among these are the collection of exquisite terra-cottas, which belonged to Canova; the ornaments of gold found last year in the Antonian baths; the large urn of basalt from Egypt, which has been illustrated by the Chevalier Nibbey; and the two beautiful Fauns found last year by Signor Vescovoli, at Santa Lucca, in Selce. The Museum will also receive the collection (already purchased by the Papal government) of Verentine antiquities, and the noble assemblage of monuments of art, which was bequeathed to the Palace of the Arts by the late Duchess of Chablais.

Contents of the Journal des Savans for February, 1825.

1. A Memoir of Central India, including Malwa and adjoining provinces, with the history and copious illustrations of the past and present condition of that country, by Major-General Sir John Malcolm, G. C. B. K. L. S.; [reviewed by M. le Baron Silvestre de Sacy.]
2. Meng-tseu, vel Mencium, inter Sinenses philosophos, ingenio, doctrina, nominisque claritate, Confucio proximum, edidit, Latina interpretatione ad interpretationem Tartaricam utramque recensita, et perpetuo commentario e Sinicis de prompto illustravit Stanislaus Julien; [M. Abel-Rémusat.]
3. Les Poètes Français depuis le 12^me siècle jusqu'à Malherbe, avec une Notice Historique et Littéraire sur chaque Poète; tom. 3, 4, 5, et 6.; (2d article;.) [M. Raynouard.]
4. Nouvel Examen Critique et Historique de l'Inscription Grecque du Roi Nubien Silco, considérée dans ses rapports avec la propagation de la langue Grecque et l'introduction du Christianisme parmi les nations de la Nubie et de l'Abyssinie; [M. Letronne.]
5. Essai sur les Constructions Rurales Economiques, par M. le Comte de Morel-Vindé, pair de France, &c.; [M. Tessier.]
6. Archéologie Française, ou Vocabulaire des mots anciens tombés en désuétude, et propres à être restitués au langage moderne, par Charles Pougen, de l'Académie des Inscriptions et Belles-Lettres, &c.; tom. 2. (M. Z.); [M. Daunou.]
7. Nouvelles Littéraires.

For March.

1. Dictionnaire des Ouvrages Anonymes et Pseudonymes, composés, traduits, ou publiés en Français, avec les noms des auteurs, traducteurs, et editeurs, accompagné de Notes Historiques et Critiques; et en Latin, par M. Barbier, &c. 2^{de} édition; [M. Raynouard.]
2. Lettre à M. Dacier, relative à l'Alphabet des Hiéroglyphes Phonétiques, employés par les Egyptiens pour écrire sur ses Monumens, les Titres, &c.—Précis du Systeme Hiéroglyphique des anciens Egyptiens, &c.—Exposé de quelques Découvertes récentes concernant la Littérature Hiéroglyphique, et les Antiquités Egyptiennes, &c., par M. Champollion le Jeune; [M. le Baron Silvestre de Sacy.]
3. Iconographie Ancienne, et Iconographie Romaine, &c. ou Recueil des Portraits Authentiques des Empereurs, Rois, et

Hommes illustres de l'Antiquité; tom. 2.; par M. Mongez; [M. Letronne.]

4. Histoire des Marais et des Maladies causés par les emanations des eaux stagnantes, ouvrage couronné par l'Académie Royale des Sciences, Belles-Lettres, &c. de Lyon, par M. J. B. Montfalcon; [M. Tessier.]
5. Extrait d'un Memoire lu dans la Seance Publique de l'Académie des Inscriptions et Belles-Lettres, du 30 Juillet, 1824, sur l'Histoire du Coton; [M. Mongez.]
6. Discipline du Clergie; traduction de l'ouvrage de Pierre Alphonse, 1^{re} partie.—Le Chastoisement d'un Père à son Fils, traduction en vers Français du même ouvrage; [M. Raynouard.]
7. Nouvelles Littéraires.



SELECTION OF FOREIGN LITERARY INTELLIGENCE.

THE Organisation of the Oriental Academy at Petersburg, which was founded in 1823 by the minister Count Nessebrode, and attached to the department of Foreign Affairs, is just published. This establishment is limited to 16 students, but this limitation is to be afterwards augmented, and they are already occupied about the means of enlarging the sphere of instruction. Hitherto the instruction has been limited to the *Arabic, Persian, and Turkish languages*, but hereafter they are to teach likewise the *Tartary, Mongol, Kalmouk, Mandschou, Chinese, Georgian, Armenian, and modern Greek languages*. Four of the students employed in this establishment have been sent into the government of the department of Mount Caucasus, there to act as interpreters.

A Course of Lectures on modern Greek.—M. Clonarès, a native Greek, has opened at Paris, under the auspices of the Asiatic Society of that city, a Course of Lectures on modern Greek.—The students are to provide themselves with the following works; M. David's Grammar, and Paul and Virginia, translated into modern Greek. The Lectures will continue six months, beginning at half-past seven in the evening every Tuesday and Saturday, at No. 12, Rue Tarenne. Persons desirous of attending this course will pay the sum of 12 francs to cover the expences, and an admission ticket will be delivered to them.

The Lord's Prayer in the Walachian Language. Vide Journal Asiatique, Sept. 1824, p. 189.—This article contains a translation of the Lord's Prayer, and the fable of Æsop, intitled *Vulpis et Caput*, in Walachian, *Vulpea chi Kapul*. Those who are unacquainted with the Walachian language, will, in the perusal of these pieces, perceive that this language is much derived from the Latin, which the Roman legions carried into *Dacia*.

The study of Oriental languages in Russia.—M. V. Ouwaroff, President of the Academy of Sciences at St. Petersburg, in his *Prospectus for an Asiatic Academy*, published in 1810, gave the first impulse to the study of Oriental languages. He afterwards gave to this species of literature a distinguished rank in the Academical labors. He founded an Asiatic Museum, and established a double Chair or Professorship of those languages; since which Oriental studies have prospered and increased gradually. Besides these two chairs of instruction established at the University, where the Professor *Senkowski* teaches the Arabic and the Turkish, and his coadjutor *Djafer*, the Persian (his maternal tongue), the Emperor has last year established through the Secretary of State, Count Nesselrode, at the Imperial College of Foreign affairs, a school for Oriental instruction; which is in full activity. The number of the pupils of the crown amounts at present to ten only: and the three principal languages of Asia are taught; viz. *the Arabic, the Persian, and Turkish*. But in due time they will assuredly teach also *the Tartar, the Mongol, the Kalmouk, the Mandchou, the Chinese, the Georgian, and the Armeniun*. The Arabic Chair of this latter establishment is occupied by Professor *Demange*, that of the Persian by M. *Charmoy*, both from Paris, and, finally, the Turkish by the Counsellor of State, *Vlangali*, a native of Constantinople.—The Russians are giving extraordinary attention to the cultivation of Oriental languages, and an extraordinary establishment is to be formed near the general's staff; and there is to be formed at Orenburgh, a military school, wherein, besides other sciences, there will be taught in three various classes, the Arabic, the Persian, and the Tartar languages. The rules and regulations of this last establishment have been approved by the Emperor, and are already published.

Library of the Seraglio.—It has been recently discovered that this Library (inaccessible to Christians), which was supposed to possess the Gospel of St. Matthew in the original Hebrew, the whole of Livy, &c., contains, among the Greek and Latin department, scarcely any thing but Bibles and other works

on religion; and that in the other departments of this Library, there is not a single work of the ancients with which we were not before acquainted. There are, however, several valuable Arabic as well as Persian works; amongst others, there is that of *Dcheffer Kitabi*, of which the erudite among the Turks affirm that the cyphers or magical characters therein announce the name and destiny of the various emperors of Turkey, and of the future sovereigns of Egypt, until the end of the world.

Paris.

Institut. Academie des Sciences. M. *de Humboldt* reads a memoir on some physical phenomena of the Andes of Quito, and in the eastern part of the Himlaya mountains, preceded by verbal observations respecting the remarkable similitude between the altitudes of the cratas and culminating points in the principal mountains of Europe, Asia, and America.

M. *Lamouroux* reads a memoir on a new classification of the animal kingdom.

M. *Guillemain* reads a memoir on the pollen of plants, and on the growth of vegetables.

M. *Traullé* reads a memoir, intitled *Reflections on the Deluge*, on its consequences, the cause which produced it, and on the existence in both continents of the bones and remains of the animals of the equatorial regions.

Society of Geography, Annual Meeting, 25th of March, 1825.—The principal objects of this Society are the following: a gold medal, value 1200 francs, or 48*l.* sterling, to be given at the first general meeting in 1826, for an account of the origin of the various peoples scattered over the islands in the great Pacific ocean, situated S. E. of Asia.

Seven other prizes are appropriated to various geographical discoveries; but the most remarkable is one of 2000 francs, or 80*l.* sterling, for a journey to Timbuctoo. This interesting journey was suggested by an anonymous member of the Society, who has appropriated 1000 fr. as a contribution to encourage the discovery; and Count Orloff has contributed a similar sum for the same object, encouraged by the Minister of Marine and by that of Foreign affairs, each of which contribute 2000 fr. more, and the Minister of the Interior also bequeaths to this discovery 1000 fr. A subscription for further promoting this discovery is also opened at M. Chapelier, Treasurer of the Society, Rue de la Tixeranderie, and at the office of the Society

of Geography, Rue Tarenne, No. 12. Paris. See *Cl. Jl.* No. LXI. page 201.

Fragments of Diodorus Siculus.—They write from Rome that M. Angelo Maio, celebrated for his discoveries, has now made more considerable ones; the extensive fragments of the lost books of *Polybius* and of *Diodorus*, have been discovered under the writing of some more modern ecclesiastical work. They speak even of a whole book of *Diodorus*, containing valuable details respecting the Phœnicians. M. Maio has collected also considerable fragments of *Menander*.

Of the Hero and Arabian Poet Antar, by M. Hamaker, Professor at Leyden.—The Dutch Orientalist recalls the period when Arabia had not yet submitted to the arms of Muhammed, when every tribe lived independently one of another, and when the exploits of the heroes of these tribes were transmitted orally from mouth to mouth, and where, once a year, the poets all assembled to charm by their inspirations a people passionately fond of poetry. At the period above alluded to, that is to say, in the sixth century of our æra, about this period, *Antar* was born, a man who has become the hero of fables and romances, like the heroes of other nations, as *Theseus*, *Achilles*, or *the Cid*. An English translation has recently informed Europe of the Arabian traditions respecting this hero, and is the most ancient historical monument that the Arabian literature can offer to us. M. Hamaker, after speaking of this man, analyses some verses attributed to him, in which the most tender sentiments alternate with the ferocity of the warrior of the desert, and in which are expressed alternately his love and his ambition.

Amrulkeisi Moallaka Arabicè et Suethicè. Pars I. by E. Nigius. Pars II. by Lœnblad. 42 pages. 4to.

The two young Swedish authors of this dissertation have chosen as a subject for their thesis one of the seven *Moallakas*, or Arabian poems, which were suspended in the temple at Mekka. In the preliminary discourse, which is in Latin, they treat of the *Moallakas* in general, and notice the labor of European Orientalists on these verses. In order to confine their dissertation within due limits, they have confined themselves to a short biographical notice on *Amrulkeisi*, which precedes his *Moallaka*, translated into Swedish. The beauty of the poem of *Amrulkeisi* is compared to the radiant brilliancy of the spread tail of the peacock before the sun. To the Swedish translation are added some pages of Latin notes in elucidation of the text.

TUSENDE OG EEN NAT; a thousand and one nights; translated from the Arabic text into Danish, by Jens Lassen Rasmussen, Professor of Oriental languages at the University of Copenhagen. Printed at Calcutta, in 1 vol. 8vo.

This volume contains only the first hundred nights. The frontispiece of the work, arranged according to the style of Oriental manuscripts, discovers that the editor of the text published at Calcutta is the *Sheick Ahmed ben Muhammed Shirvani Aheneni*. M. Rasmussen has not omitted to translate the verses which are frequently found in the original.

Catalogue des Livres imprimés et Manuscrits composant la Bibliothèque de Feu M. L. M. Langlès, membre de l'Institut. 8vo. 3 francs. Paris. The sale of this valuable library was at the latter end of last March; it consisted of 4364 works. This collection consisted for the most part of works on the languages, literature, and history of Oriental nations.

Dictionnaire Français-Wolof et Français-Bambara; a French and Wolof, also French and Bambara, Dictionary; to which is added a Wolof and French Dictionary; by J. Dard. Paris. 1825, at the royal press. 1 vol. 8vo. 300 pages. The Wolof language is spoken throughout all Senegambia.

Dictionnaire Grec moderne, Français, 1 vol. 8vo. of about 750 pages, will shortly appear, published by Duplessis and Co.

This work will contain a great number of terms collected from modern documents, acts of the Greek government, &c.—The etymologies, ancient as well as modern, indicate the origin of the words of the actual language. It terminates with a vocabulary of proper names of men and women, countries and towns.

Histoire de la Littérature Grecque Profane, depuis son origine jusqu'à la prise de Constantinople par les Turcs; suivie d'un précis de l'histoire de la transplantation de la littérature Grecque en Occident. 2^de édition. Tom. 7 and 8. 8vo. 7 fr. 1e vol. Paris. 1825.

Henrici Arentii Hamaker LL. OO. in Acad. Lugd. Batav. Prof., &c. *Diatrise Philologica critica monumentorum aliquot Punicorum, nuper in Africa repertorum, interpretationem exhibens. Accedunt novæ in nummos aliquot Phœnicos lapidemque Carpentoractensem conjecturæ, necnon tabulæ inscriptiones et Alphabeta Punica continentes.* Gr. 4to. 72 pages. Lugd. Batav. Lachtmans.

This work is interesting to the erudite and to the antiquarian. The inscriptions are translated into Hebrew and Latin. Our limits do not permit us to expatiate on the features of this work.

Della Morte di Guilietta e Romeo; on the Death of Romeo and Juliet; a critical letter by Scolari. Venice. 1824.

The tomb of these two unfortunate lovers, which is seen at Verona, has furnished Shakspeare with the subject for a tragedy, and to novelists various fabulous inventions. The author by new conjectures endeavors to throw fresh light on this point of anecdotic history.

Dictionnaire Historique, or Universal Biography, Classical; containing a summary of the history of the most celebrated personages of all ages and countries; containing also articles respecting the general history of nations, religious orders and sects, memorable battles, great political events, and particularly the history of the most celebrated literary men, a list of their respective works, the various editions and translations that have been made of them: to be printed on the plan of Watkins's, Lempriere's, and G. Crabb's. Paris. 1825. Gosselin.

General Boisserolles purposes to publish immediately at Paris a Sanscrit Grammar and Dictionary.—It would be useless to detain our readers about the beauties of the Sanscrit language, which has been so well explained by our indefatigable and learned countrymen. Suffice it to say, that it will be well executed; the Grammar at 50 fr., and the Dictionary at 100 fr.: to be printed at the Royal Library at Paris.

De la Difference entre le Socrate de Xenophon et celui de Platon; par M. Van Limbourg. Brouwer.

Xenophon represents Socrates as a philosopher of simple manners, and teaching practical morality, regarding as good nothing but what is useful, and as useful nothing but what is good; and speaking a plain perspicuous language, without pretension to knowledge. The Socrates described by Plato is full of imagination; who speaks to his auditors of abstract matters, touching, at times, on Oriental theosophy, who pursues sophism with caustic irony, and at the same time that he himself falls sometimes into sophistry.—M. Van Limbourg thinks Xenophon's is the true character, and that Plato, in describing his master, has borrowed from his own imagination.

Biographie Universelle, Ancienne et Moderne; or History, by alphabetical order, of the public and private life of all men that have distinguished themselves by their writings, their actions,

their talents, their virtues, or their vices; a work edited intirely by a society of literary and learned men. Vol. 39 and 40. (Rqs-Sax) 2 vols. 8vo. Paris, 1825. Michaud.

Biographie Nouvelle des Contemporains, or Historical Dictionary of all men who have, since the French revolution, acquired celebrity by their actions, their writings, their errors, or their crimes, whether in France or in other countries; by A. V. Arnault, A. Jay, E. Jouy, J. Norvins, and other literary men. Vol. 18. (Ric-San) 8vo. Paris, 1825. Babeuf.

Annuaire Necrologique, or Annual Summary and Continuation of all the Biographies or Historical Dictionaries; containing the lives of all men remarkable by their actions or productions, who have died in the course of each year, beginning from 1820; embellished with portraits; edited and published by M. Mehl for the year 1823. 8vo. Price 8 fr. 50 cents. Paris. 1824. Ponthieu. This is the 4th vol. of the collection.

Metrical Romances, with other pieces of early English poetry: printed from manuscripts hitherto unpublished; with an Introduction, Notes, and a Glossary. Edited by C. H. HARTSHORNE, B.A. of St. John's College, Cambridge. In two volumes.

These volumes will contain the Romances of King Edward and the Sheperd, King Athelstone and his three sworn brothers, King Arthur, Florice and Blaunch fleur, Sir Harrowee the Gode, the unpublished Emperor Octavian, Sir Degarnaunt, and Sir Perceval, a specimen of William and the Werwolf, the Cokwold's Daunce, the Unnatural Daughter, the Lady that died in despair, the Father and his two Sons, the Mourning of the Hare, a Gode Mater of the Merchant and his Son, a treatise for Lavandrea, a literatim transcript of the Enchanted Basyn, and the earliest ballad relating to Robyn Hode, Piers of Ffullham his gentymanly trefye on Ffyshynge and Ffowlyng, &c. &c.

UNIVERSITY INTELLIGENCE.

[From a Correspondent. Oxford, June 16.]

THIS being Commemoration Week, we had two grand Concerts at the Music-room, on Monday and Tuesday. The principal performers were Miss Stephens, Mr. Sapio, Mr. Nicholson, and Mr. Phillips. The room was not full the first night, but the second proved a bumper, and the performance, on the whole, was excellent.

On Tuesday morning we heard a most excellent Sermon from the Rt. Rev. the Lord Bishop of Down and Connor, delivered at St. Mary's Church to as crowded and respectable an audience as we ever recollect to have seen there, in aid of the Radcliffe Infirmary—one of those Institutions alike noble and honorable to human nature. Dr. Mant took his text from the 25th ch. of St. Matthew, 4th verse; and it was rather happy, that the anthem performed in the course of the service, "When the Son of Man," by KENT, (almost the whole of which the Bishop quoted and aptly applied in his discourse) had been selected for the occasion. The Rt. Rev. Gentleman made some beautiful observations on the nature of such Institutions, and pointed out most forcibly the signal benefits which accrue to the vast but necessitous portion of our fellow-creatures. The collection told the eloquence of the Bishop, which exceeded the one of last year by nearly 20*l*. It amounted to 91*l*. 7*s*. 6*d*. The Stewards of the Institution for next year are C. C. Dormer, and J. W. Henley, jun. esqrs.

On Wednesday morning, soon after nine o'clock, the crowd around the Theatre pressing for admission was immense. The usual forms for ushering in the ceremonies of the day having ended, the Honorary Degree of D. C. L. was conferred on the following persons:—

Sir James Stuart, bart. of Allanbank, Scotland; Sir C. Oakeley, bart. of Lichfield, and formerly Governor of Madras; Geo. F. Lyon, esq. Captain in the Royal Navy, Commander of the *Hecla*, late in the Northern Expedition; and Francis Chantrey, esq. R. A.

They were all presented by the Rev. Dr. Bliss, Registrar of the University, and Deputy Professor of Civil Law.

After the Crewian Oration in honor of the benefactors to the University, had been delivered by Mr. Milman, the Professor of Poetry, the Poëms and Essays were recited by the Gentlemen to whom the Prizes had been previously adjudged:—

THE LATIN VERSE.—*Incendium Londinense anno 1666*—by Edward Powlett Blunt, Scholar of Corpus Christi college.

LATIN ESSAY—*De Tribuniciis apud Romanos potestate*—by Frederick Oakeley, B. A. Christchurch.

ENGLISH ESSAY—*Language, in its copiousness and structure,*

considered as a test of national civilization—by James William Mylne, B. A. Balliol college.

SIR ROGER NEWDIGATE'S PRIZE.—English Verse—*The Temple of Vesta at Tivoli*—by Richard Clerk Sewell, Demy of Magdalen. The Names of the Candidates who, at the close of the Public Examinations in Easter Term, were admitted into the

First Class of Literæ Humaniores.

Beaumont A. J.	Queen's Coll.	Maberly George,	. . .	Balliol.
Carey P. S.	. . .	St. John's.	Palairt Charles C.	. . . Queen's.
Cox Wm. H.	. . .	Pembroke.	Smith William,	Christchurch.

First Class of Discip. Mathemat. et Phys.

Beaumont A. J.	Queen's Coll.	Vallack Benj. W. S.	. . .	Exeter.
Jones C. Rich,	. . .	Oriel.	Walsh Joseph N.	. . . St. John's.
Prevost Sir G. bart.	. . .	Oriel.		

Second Class of Literæ Humaniores.

Cornish Hubert K.	. . .	Corpus.	Prevost Sir G. bart.	. . .	Oriel.
Dod Henry H.	. . .	Worcester.	Walkey Charles C.		Worcester.
Ind James,	. . .	Queen's.	Welch William,	. . .	St. John's.
Macdonald Arch.	. . .	Oriel.	Wilson H. B.	. . .	St. John's.

Second Class of Discip. Mathemat. et Phys.

Bonner Rich. M.	Christchurch.	Vesey Hon. Thos.	Christchurch.
Cox William H.	. . .	Pembroke.	

Third Class of Literæ Humaniores.

Baker George,	. . .	Wadham.	Hone Frederick,	. . .	University.
Bonner Rich. M.	Christchurch.	Hull H. W.	. . .	Oriel.	
Capper John L.	. . .	Pembroke.	Lightbourn Joseph F.	. . .	Jesus.
Dear Wm. Smith,	. . .	Wadham.	Rhoades James,	. . .	Wadham.
Dixon John,	. . .	Christchurch.	Stanley Edw. J.	Christchurch.	
Eyre George Edward,	. . .	Oriel.	Toller Samuel B.	. . .	Trinity.
Foley John,	. . .	Wadham.	Tucker Marwood,	. . .	Balliol.
Heberden William,	. . .	Oriel.	Walsh Joseph N.	. . .	St. John's.
Hill John,	. . .	Brasenose.	Wintle H.	. . .	Worcester.

The number of Candidates, who form the Fourth Class, but whose names are not published, amounts to one hundred and one.

Cambridge, June 24.

Greek Ode—W. Selwyn; Latin Ode—R. Snow; Epigrams—B. H. Kennedy; all of St. John's College.

TO CORRESPONDENTS.

Markland's Letter to D'Orville, sent by our friend M., has already been published by Prof. Gaisford at the end of Markland's Tracts.

Observations on the *Phædo* of Plato, and on the *Vespæ* of Aristophanes, in our next.

Notice of the *Birds* of Aristophanes is duly received.

Biblical Criticism, by Mr. L. W., in our next; as also that of J. E. N. M.

Roman Tragedy and *Demosthenes' 1st Philippic* came too late for our present No.

Notes on the Antigone are accepted with thanks.

Quisquilæ will exactly suit us.

The *Oxford Prizes* in our next.

We have received the verses of *Lucius*, and we should gladly have attended to his wishes, but we have always waived the insertion of all, except *Prize* poems.

We do wish our 'Cambridge Friend' would join us—our pages will always be open to him, and indeed every contributor; when we adopt a system of exclusion, then we shall not be surprised if other channels are sought.

The Dissertation on *TITEP* in our next.

M.'s two Notices are more suited to the 'Retrospective Review' than to our work.

Worldidge's *Gems*, &c. &c. in our next.

ERRATA IN NO. LXI.

Page 180. line 23.	ὅμοις
182.	9. ab oris,
—	35. leges.
—	38. Idæ,
184.	1. nemorum
185.	16. sanguineasque
186.	14. peccasse

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C. 377M

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In this *NEW EDITION* more matter is got into less space, and the price is reduced almost one-third. Many hundreds of words are added in the Appendix; besides improvements dispersed throughout the work. The Preface is expanded into an interesting disquisition on the principles of Lexicography. . . These principles are illustrated by a variety of examples, which cannot fail to afford high pleasure and a beneficial stimulus to the mind which has ever caught the enthusiasm of classical studies.—*ECLECTIC REVIEW* for June 1825.

If we are not, in every instance, convinced by the author's specimens of criticism, we are delighted and instructed: we see them as models, suggesting and showing the right application of principles: and we are elevated into admiration at his penetration and sagacity, his exquisite taste of the beauties of thought and diction, his glowing enthusiasm, and felicitous elucidations. We cordially recommend the work, as better adapted than any other for conducting to a masterly acquaintance with the noblest works of the human powers.—*CONGREGATIONAL MAGAZINE* for June 1825.

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